

TRANSLATION & EXPLANATION

OF THE
PERSIAN INTERMEDIATE COURSE

OF THE
PANJAB UNIVERSITY.

BY

THOMAS GEORGE,
HEAD TRANSLATOR, CHIEF COURT, PANJAB.

PART I.

*Comprising extracts from the poems of Urfi, Kāāni, Ghālib,
Sa'ādī, and Nizāmi.*

All Rights Reserved.

Enquire:

PRINTED AT THE "MUFID-I-AM" PRESS.

Price One Rupee and four annas.

بغواب خود در آقا قبله روحانیان بینی
به بین در آینه تا آتش صد خامان بینی

PREFACE.

This work has been undertaken by me out of a desire to afford the Persian-reading students preparing for the Higher Arts' Examinations of the Punjab University, such helps as, for want of a Professor conversant with both the Persian and the English languages, they sorely need ; and I have done my best to place before them the results of my Persian study and my long experience in the line of translation work.

2. It has been my aim throughout to give as close and literal a translation of the text, even in the high-flown poems of Urfi, as I found possible consistently with the English idiom ; and I have appended notes, wherever necessary, explaining the allusions and metaphors in which this sweet Oriental language abounds.

3. I firmly trust and hope that the book will be appreciated not only by the students of the F. A. Classes, but also by all lovers of Oriental languages, who will find in it choicest extracts from the master-pieces of Persian literature.

4. In conclusion, I am bound to acknowledge the obligation I am under to Lalla Thakur Das, Kapur, Translator, Chief Court, Punjab, who has rendered valuable assistance to me throughout the translation of this book.

LAHORE :

The 15th December, 1896.

T. GEORGE.

Any book which does not bear my signature *in writing* on this page will be treated as stolen property, and legal proceedings will forthwith be taken against the possessor of it.

THE EULOGISTIC POEMS OF URFI.

LIFE OF THE AUTHOR.

Maulana Jalal-ud-din, whose poetical title is Urfi, was born in the city of Shiráz in Persia. Having regard to the name of his native place, he sometimes calls himself *Bulbul-i-Shiráz* (the Nightingale of Shiráz), as in his poem in praise of Kashmir. Vide line 6 at page 15. He was born in the year 1555 A. D. or 963 A. H. He first came to the Deccan, and thence went to Agra. There he passed a few years in the service of Hakím Abul Fateh Giláni. The Hakím introduced him to Abdul Rahím Khán Khánán.

By the display of his extraordinary poetical abilities, he found his way to the Court of Prince Salím, and lastly to that of the Emperor Akbar, who eventually made him his Poet Laureate. He was in his early days a very great friend of Faizi, the celebrated author, poet, and translator of Sanskrit works, but after a time their friendship turned to enmity. The Khán Khánán, it is said, used to send him a considerable annuity, so as to make him indifferent to the grants and gifts of his other patrons.

His poetical compositions chiefly consist of *Kasidás* and *Ghazals*. He has written poetry differing in style from his contemporaries, but very rich in sentiment, and abounding in metaphorical expressions, which sometimes drown the sense.

He died at Lahore, at the age of about 36, in the year 1591 A.D.= 999 A. H., and was buried here. As, however, in his poems, he had expressed his earnest desire to have his remains transferred to Najaf, whether he died in India or Tartary, as in the couplet :—

*Bakáwash-i-mazha az gor tá Najaf biravam,
Agar ba Hind halákam kuní wagar ba Tatár.*

[I will dig my way with my eyelashes from the grave to Najaf, whether Thou (O destiny) killest me in India or in Tartary].

Hence Mir Sabir Isfaháni, through feelings of sentimental regard, had his remains, after the lapse of some years, removed to Najaf, and reinterred there.

The year of his death is figuratively expressed in the phrase "*Urfi jawáná marg shudí,*" which by the well known *Abjad* system, gives the year 999 of his death.

IN PRAISE OF GOD.

METRE.

The metre of this poem is *Ramal Musamman Mahzûf* or *Mahsûr*, and runs thus :—

Fâ'ilatun, Fâ'ilatun, Fâ'ilatun, Fâ'ilun or Fâ'ilât.

LINE 1. O Thou! Who hast placed the commodity of pain in the market of life, and hast placed the pearl of every gain in the pocket of loss.

EXPLANATION. Pain implies love towards God. The poet addresses the Almighty as One who has, in the life and soul of every individual, ingrained His love, and who has made previous loss or risk a condition precedent to all sorts of gain.

LINE 2. The (dazzling) light of amazement in the night of meditation of Thy attributes has thrown down many a blessed bird of reason from the nest.

EXPLANATION. If fire is lighted under a tree at night, the birds resting in their nests on that tree become confounded and fall down from their nests. The poet compares the contemplation of God's attributes, which are incomprehensible, to the darkness of a night in which one finds himself lost and confounded, and the feeling of amazement resulting to the inquirer he compares to light, because it is a preliminary step towards obtaining a knowledge of God. This feeling of amazement causes many a sacred bird of reason to tumble down from their height. In other words, the poet, addressing the Almighty, says that if one meditates upon His attributes, he becomes lost in amazement, and his reason fails to help him out of the difficulty.

LINE 3. The unfailing arrow cast at its aim by the knowledge of God, has scarcely been shot from the bow, when it has found its place in the eye of amazement.

EXPLANATION. The poet says that a seeker after the knowledge of God, no sooner commences his inquiry, than he finds himself face to face with utter amazement and confusion.

LINE 4. O Thou! Who hast, in the nature of the garden of the world, as an argument in favor of its being non-eternal, laid the foundation of (*i.e.* placed) diversity of colours, by means of the autumn season.

EXPLANATION. *Hadûs* means the quality of being created, *i.e.* not eternal. The poet says that, by means of the autumn season, God proves that the garden of the world is subject to change, and, as such, is not eternal.

LINE 5. The fleetness of imagination Thou hast placed in the skirt of an arrow, and the habit of stretching the body in the pocket of a bow.

EXPLANATION. The poet beautifully expresses how the Almighty has endowed an arrow and a bow, which are in themselves inanimate, with qualities belonging to living and rational beings.

LINE 6. In the flower-gardens of love, at every step Thou hast, with the breeze of blandishments (of the beloved ones), spread a red (*i.e.* bloody) carpet as at the field of *Karbâlâ*.

EXPLANATION. The field of *Karbalá* is remarkable in history as the scene of a battle between Hasan and Husain on one side, and Yazid on the other, at which there was excessive bloodshed. The poet means that the paths of love are besprinkled with the blood of the lovers who fall victims to the blandishments of the beloved ones.

LINE 7. The bird of one's nature has hardly flapped its wings in the atmosphere of sinfulness, when Thy pardon hast set the Royal Falcon of Thy grace at it.

EXPLANATION. In this couplet the poet praises the illimitable extent of God's pardon, which even anticipates the very idea of committing a sin on the part of an individual.

LINE 8. He who has been brought up in the shade (*i. e.* protection) of Thy love, shall, in the (scorching) sun of the Day of Resurrection, be (resting) under a canopy with a carpet of satin spread under him.

LINE 9. Ever since the *Humá* (of Thy love) has cast its shade on this bone (*i. e.* this skeleton body of mine), the food for Thy love I have supplied from the marrow (*i. e.* the essence) of my life.

EXPLANATION. *Humá* is a fabulous bird, which is looked upon as a bird of happy omen, and regarding which it is supposed that every head which comes under its shadow will in time wear a crown. It feeds on bones only.

LINE 10. O Thou! Who hast made disgrace a commodity of great demand in the market of love, and hast thrown down (worldly) honour and pomp from their height.

EXPLANATION. The poet says that the Almighty makes those who sincerely love Him perfectly indifferent to worldly honour or pomp, but rather makes them disposed to court worldly disgrace.

LINE 11. Wherever Thou hast given permission to the operation of Thy love to exhibit itself generally, Thou hast thrown down as helpless the pleasure-scattering mirth.

LINE 12. How can I escape from a feeling of shame (on finding that) my heart has dragged the brides of Thy love by the hair, and thrown them into the waves of blood?

EXPLANATION. Blood has reference to the physical heart, which is a piece of flesh, and in the course of discharging its natural functions, is always weltering in blood. The poet admits that he has given place to his love for God in his heart, but says that he feels ashamed for having lodged so holy a sentiment in so impure a place as his heart, which is always weltering in blood, and he fails to see any way of getting out of this feeling. The beauty of the sentiment is that "Dil" or "heart" means both (1) the mind, and (2) the physical organ.

LINE 13. I admire Thy grace, that whoever has remained steadfast in the path (of Thy love) has secured to himself a (true) heart, and has thrown away life from within himself.

EXPLANATION. The poet says that a true lover cares only for the sentiment of love which lodges in his heart, no matter what happens to his physical constitution.

LINE 14. In order that the prey of the heart should become aware of the Hunter of Eternity (*i. e.* God), Thou hast ensnared it in the noose of the ambergris-scattering ringlet (of the beloved one).

EXPLANATION. This verse signifies that God has first disposed the human heart to love its own kind, in order to prepare it for its higher and nobler ideal, the love for God.

LINE 15. By virtue of the acquisition of Thy knowledge, Thou hast lengthened the skirt of (*i. e.* bestowed dignity on) humility, and hast put shortness in the pocket of the subtlety discerning reason.

EXPLANATION. This verse means that those who in humility seek for the knowledge of God, are blest with it, and thus become dignified; while those who seek for His knowledge by means of fine logical reasoning, fall short of its acquisition, and are disappointed.

LINE 16. The morsel which I have taken from the table of Thy love into the palate of my heart, only a little but thereof has hell taken into its mouth.

EXPLANATION. *Jahim* is the name of one of the seven hells according to the Moslem faith. The poet, in his peculiar metaphorical language, describes the intensely hot and burning character of the love for God, and says that all the mythological fire of hell is due to only one particle, which it has taken from the table of that love, whereas the poet himself has taken a mouthful from that table.

LINE 17. The *Shara'*, or Mahomedan law bids me put the seal of silence on my lips, while *Ishk* or love bids me shout out:—"Thou also hast lost control in the path of love."

EXPLANATION. There is an allusion in this line to the verse:—

"*Kunta Kauzan makhfihun fa habbato an urfu fa khalkatul Khalka,*" (I was a hidden treasure. then I loved to be recognized, and so I created the creation). This verse shows that God also preferred to make a display of Himself. The *Shara'* directs that, out of deference to Divinity, one ought to keep silence on this point, whereas *Ishk*, which never courts secrecy, insists on a loud declaration of the truth.

LINE 18. Who can acquire the good fortune of union with Thee, when, in spite of his special privilege of being a confidante, the archangel Gabriel surrendered himself at the very threshold?

EXPLANATION. *Jouhar-i-awval*, *Ahl-i-awval*, and *Ahl-i-kul* are the names of Gabriel, for he was the first angel created by God. He is called *Mahram* or confidante, because he was the medium of communication between God and the Mahomedan prophet Mahomet. Tradition says that during the historical night of the *Miraj* (*i. e.* the night of ascent, when the Mahomedan prophet is said to have ascended through the seven stages of heaven into the presence of the Almighty), the prophet desired Gabriel to accompany him; but the archangel having gone with him to the limits of his province, stopped short and said:—"Agar yak sari muc barta param, Farogh-i iqjalli busozad param." (If I fly higher even by a single hair-breadth, the rays of Divine Light will consume my wings). The poet says that when access to the presence of God is impracticable even for the greatest of angels, how much more so must it be to others?

LINE 19. I admire the feeling of amazement, produced by Thy beauty, which at the time of union, dashes down the cup of the water of life from the hand of life.

LINE 20. The praise of Thy wonderful design, which drops from the lips of every particle of matter, has put the faculty of speech itself into a stuttering tongue.

EXPLANATION. This means that speech fails to do justice to the wonderful design visible in every particle of matter.

LINE 21. How can I open my lips in praise of Thee, when the lightning of worthlessness has set fire to the house and property of my power of speech?

LINE 22. Who am I, when the Archer of Decorum has thrown down from the height of description the bird of Thy praises (*i. e.* the archangel Gabriel)?

EXPLANATION. The poet compares the archangel Gabriel to a bird singing divine praises and soaring high in the atmosphere of description. In the meanwhile, Decorum in the shape of an Archer appears on the scene, shoots down the bird, and disables it for flight. In plain terms, when even the archangel Gabriel, under the crushing weight of the sense of Decorum, fails to do justice to praises of the Almighty, how dare the poet then undertake such a task?

LINE 23. I am an admirer of the taste of Urî, who, with the songs of Thy praises, has created a taste for (such) songs in the palate of the world.

EXPLANATION. This is an instance of *San'at Tajrîd*, *i. e.* a figure of speech in which the poet abstracts himself from his personality. The poet, by abstraction, eulogizes himself as the author of poems in praise of the Almighty, which have been much appreciated and valued by the people.

IN EULOGIUM OF KHAN KHANAN.

METRE.

The metre of this poem is *Hajaz Musamman Akhrab Makfûf Mahzûf*, and runs thus:—

Mafû'lo Mufu'lo Mufa'lo Fâu'lun.

LINE 1. O you, who have placed the sword and the pen in the protection of each other, and have made excellence and generosity an ornament to each other.

EXPLANATION. The poet ascribes to Khán Khánán four qualities, *viz.* learning, bravery, excellence, and generosity. He means that the addressee combines the two former qualities in his own person, and at the same time possesses the other two qualities of excellence and generosity as well.

LINE 2. Khán Khánán, who has the dignity of Jamshed, and the power of whose speech makes a man, born deaf, all ear like a flower.

EXPLANATION. The words *Jazr-i-asam* mean a man born deaf. The word *Jazr* means a square root and the word *asam* means deaf. A square root which cannot be exactly extracted is likened to a deaf man, who cannot give a correct answer to any question. Hence *Jazr-i-asam* means a man born deaf. The poet means that such is Khán Khánán's power of speech that he can make even a man born deaf hear.

LINE 3. This cup which heaven has made by means of your clear judgment, will very soon make the blossom of Jamshed's reputation into a bud.

EXPLANATION. King Jamshed had made a cup in which all the events occurring in the world could be seen. The poet means that Khán Khánán's clear judgment would throw the reputation of Jamshed's cup into the background by foretelling events much better than that celebrated cup.

LINE 4. Your wrath places on an equal footing revenge and forgiveness; your generosity looks upon Yes and No as the same thing.

EXPLANATION. The poet means that the addressee's wrath is so severe that even when he takes revenge, he imagines that he has accorded forgiveness; and his generosity is so great that even when he has bestowed charity, he imagines that he has given nothing.

LINE 5. The drippings from your pen always bestow riches on all sorts of people, and yet the capital never diminishes.

LINE 6. The treasures of his gifts never diminish, if cyphers be added to the figures throughout eternity.

EXPLANATION. The addition of a cypher increases the value of figures tenfold. The poet says that Khán Khánán's treasures of gift could never diminish, even if he went on increasing his gifts tenfold every time throughout eternity.

LINE 7. Heaven has made such a talisman out of the exalted dust of your door, that an oath has no passage beyond your Court.

EXPLANATION. An oath is taken by the name of what is most dear to us, or what we revere the most. The poet means that the Court of the addressee is so exalted that there is nothing of more consequence to swear by.

LINE 8. Owing to your justice, in an assembly of vain boasters, joy has not sided with joy, nor sorrow with sorrow.

EXPLANATION. Justice always keeps things in evenness. The poet means that Khán Khánán's justice is so all powerful that it keeps both joy and sorrow within their proper bounds, even in an assembly of boasters.

LINE 9. If the stamp of a coin should hear from the world that a *diram* (coin) has been rejected by the palm of your hand, it would throw away the *diram* from its bosom.

EXPLANATION. The poet means that the prevailing influence of Khán Khánán is so great that even the stamp of a coin would sever its connection with the coin, if it had been rejected by him.

LINE 10. Since the time the jewel of your personality has been counted among created things, the eternal world flatters the mortal world in a hundred different ways.

EXPLANATION. The poet means that this mortal world has become so exalted by the presence of Khán Khánán in it, that even the eternal world envies its lot.

LINE 11. I do not know that there is another like you, but this I do know that a maiden of the family of one like you was not born in the region of non-existence.

EXPLANATION. The idea among Muhammadans is that every created thing was originally in the region of non-existence. The meaning is that no maiden was even thought of who could have given birth to one like Khán Khánán.

LINES 12, 13. If, by means of your justice, the temperament of an embryo becomes even, then decrepit old age would acquire such a state that, owing to the disappearance of old age, the pen of the imagination would not be able to depict the features of the idea of old age.

LINE 14. If the man who envies you happens, by virtue of his skill, to become an arithmetician, then figures would lose in value by the addition of cyphers.

EXPLANATION. The envious man is assumed to be a man of ill omen, whose connection even with a branch of science would upset the natural order of things, so that, in this instance, cyphers, instead of increasing the value of figures to which they are added, would decrease it.

LINE 15. Your enemy is in a cheerful state of mind, thinking that heaven is favorable to him, but he is unaware that the leniency of the wolf proves fatal to the sheep.

LINE 16. As your generous hand is uninterruptedly bestowing gifts, there is no room to say that your generosity is bestowed on a large or a small scale.

LINE 17. As your hand has made the pen and the sword very much attached to each other, there is a part played by each in the function of the other.

LINES 18, 19. On the day (of battle), when the exercise of your valour does not spare any one from your sword, except the deer in the environs of the Ka'aba, the sneeze which comes out of the brain of the bow throws the blood of non-existence into the breast of eternity.

EXPLANATION. By sneeze of the bow is meant the sound produced by a bow at the time it shoots an arrow, and by throwing the blood of non-existence into the breast of eternity is meant the destruction of existence.

LINE 20. Wherever the fear of you produces universal ague, there even a blind man sees the pulse of the patient beating.

LINE 21. As the recollection of you abounds in the very nature of (all) things, even (the so-called) forgetfulness of you puts the reputation of Jamshed to shame.

LINE 22. The heavens have placed, in the bosom of the Divine Will, the law of *Salam* for the purchase of your desires.

EXPLANATION. The word *Salam* means, according to Mahomedan law, a sale in which the price of the purchased article is paid in advance. The poet means that the desires of Khán Khánán are so much valued by the heavens, that the latter are eager to secure them by paying their price in advance.

LINE 23. As tyranny, in the workshop of your justice, has learnt a great deal of the art, your justice has adopted tyranny as its own son.

LINE 24. As the invalid has obtained a great deal of the health-giving medicine from your judgment, Christ has appointed him to carry on the profession of a physician.

LINE 25. Your luck is dispensing with the concomitants of old age: I am afraid lest it take away the beauty of a curl from the ringlet of my beloved.

LINE 26. As the bosom of your enemy is gathering envy in great abundance, the swelling of his breast carries the palm to the swelling of the bosom (*i. e.* the arch) of the heavens.

LINE 27. When your enemy, like the fox, begins to flatter you, his coolness (*i. e.* humiliation) subdues the fever (*i. e.* heat of excitement) of the lion of the forest.

LINES 28, 29. Your enemy boasted of having an everlasting existence, when he saw non-existence itself blest with the capital of existence by your presence: but Fate, in order to diminish the elements of his existence, gave the elixir of mortality to sorrow, the melter (*i. e.* destroyer) of the body.

LINE 30. The musician of your justice plays a hundred different tunes, and yet he does not tune the high and the low notes.

EXPLANATION. The poet means that the justice of Khán Khánán is so even-handed that it treats the high and the low with equal firmness.

LINE 31. Your compeer is so (thoroughly) non-existent, that even the all-effacing oblivion of non-existence has no hand in his disappearance.

LINES 32, 33. O you! during the period of whose praises, even a *Súfi* considers it wrong to restrain his breath: walk and behold how, in the race-course of your praises, the *hourí* of my pen has produced the garden of *Iram*.

EXPLANATION. *Súfis* are a set of Fakirs who engage their minds in absolute devotion to God, and practise restraint in their breathing. The garden of *Iram* was an earthly paradise made by Shaddád, king of Persia, exactly after the model of the Mahomedan paradise in the next world.

LINE 34. Wherever your praises take hold of the wine of my speech, there the intoxication of poison acquires the quality of sweetness.

LINES 35, 36. Do justice and see why Abul Farah and Anwari should on this day not consider their death to be a boon: in the name of God, with the miraculous power of your breath, infuse life into them again, so that I may throw away the pen and they may pick it up (and compete with me in writing poetry).

EXPLANATION. Abdul Farah was a poet of renown. Anwari was a famous Persian poet, who was called the king of the poets of Khurásán, and who was the favourite of Sultan Sanjar Saljuki. He was a contemporary of Nizámi, and the collection of his poems is called *Diwán-i-Anwari*.

LINE 37. They were the first to traverse this road of poetry (*i. e.* they first made verses on this metre): then we showed to each other our common alighting ground (*i. e.* made verses on the same metre).

LINE 38. I swear by God that the above is neither false nor an idle boast, but it is a true assertion; and he is envious who considers this oath to be false.

LINE 39. For this reason that world of justice treated me with favour who, by his death, has exalted the dignity of the eternal world.

EXPLANATION. The person here referred to is Abul Fattah Gilání, who was the poet's deceased patron. Vide footnote at page 10.

LINE 40. He was the touchstone of poetry, and you also are a treasure of discernment: what more need be said? Behold the miraculous power of my breath (*i. e.* speech).

LINE 41. Just as much as your door is ashamed of my connection, the country of Persia feels proud because of my connection with it.

LINE 42. I am an utterer of praises, but I am not greedy nor one who goes from door to door: I do not place myself under any and every one's obligation and generosity.

LINE 43. I have only one patron, and only one grant of favour: there is only one obligation, and only one feeling of gratitude: a hundred thanks that Destiny has ordained it to be so.

LINES 44, 45. If an ignorant person were to shout out:—"What sort of a song is this you sing? Cease to make known your wants, whether they are large or small"; I will say:—"Go away. Don't talk nonsense, and don't do a worthless act. This position (of indifference to wants) was not attained even by Hátim and Jamshed."

EXPLANATION. Hátim, commonly called Hatim Táí, was a famous Arabian chief, celebrated for his generosity, wisdom, and valour. He flourished before the birth of Mahomet, and his sepulchre may still be seen at a little village called Anwarz in Arabia. There is an account of his adventures in a Persian Romance of Hátim Táí, which has been translated both into Urdu and English.—*Beale*.

Jamshed was the son of Tahmurs, and the fourth king of the Peshdádian dynasty. The invention of a number of useful arts is attributed to him. His cup called Jam-i-Jamshed and Jam-i-Jam was wondrous. A hundred marvellous tales are told of this celebrated cup, which used to dazzle all who looked into it, and has often been employed by the poets to furnish a simile for a bright eye. See also explanation under line 3 at page 6.

LINE 46. *Imkán* will always be *Imkán*, because it is absolutely humble and dependent: the concomitants of birth apply equally to kings as to servants.

EXPLANATION.—*Imkán* is that which has no independent existence of its own, but is under the necessity of being created. The second hemistich is illustrated by the next line.

LINE 47. A king and a beggar both stand in need of food and raiment, so that they may protect the body (with raiment) and the stomach (with food.)

LINE 48. But which is the best way to do so? To ask at one door. And which will be an objectionable way? To go to every door in order to receive gifts.

LINE 49. O God! Do not give me this evil habit, so that I may not have to drag forward arguments and artifices in order to gloss over this evil.

LINE 50. O Urfi! You are all full of boasting. Hasten to write a prayer. Make haste, so that the space for writing may not become too narrow.

LINES 51, 52. As long as, by the attraction of desire, and connection of the desired object, the qualities of greed and generosity endure in the nature of straw and amber, so long may eternity remain charmed with a desire for your life, and unending duration be exalted by being connected with your time.

EXPLANATION.—Amber is said to have the quality of attracting dry straws.

LINE 53. And as long as fire and water possess the quality of dissolving, so long may the scene of their operations be the eye and the heart of your enemy.

IN EULOGIUM OF HAKIM ABUL FATTEH.*

The metre of this poem is *Mujtas*, *Musamman* *Makkbûn* *Maktu'* or *Maksûr*, and runs thus:—

Mafa'ilun Fa'lîlun, Mafa'ilun Fâ'ilat or *Fu'ilun*.

LINE 1. Every rose, from which the desire of my heart lifted the veil, heaven wrapped it up in the garden of hopelessness, and destroyed it.

LINE 2. Every knot in which Destiny tied up the cash of my desired object, heaven placed it in the skirt of my enemy's desire, and opened it.

LINE 3. No production of the times is other than a tragedy: my mind has read this out of the table of contents.

LINE 4. Don't deride me if I have yielded to the wiles of the age. I am no better than Solomon, who rested his support on air.

LINE 5. O heaven! The lamp of the sun would not be extinguished, if one morning Thou didst not open the window of oppression (or the window full of wind) in my face.

* Abul Fattah Gilâni, surnamed Masîh-ud-din, the son of Abdul Razak, a nobleman of Gilân, was a physician in the service of the Emperor Akbar. In the year A. D. 1589, he proceeded to Kashmir with that monarch, and during the Emperor's progress from Kashmir to Kabul, he died at a place called Dhantur on the 20th June 1589, and was buried at Bâbâ Hassan Abdâl.—*Beâle*

LINE 6. What can my cold breath do? Let me alone for one day, because *Zamharir* (*i. e.* the freezing atmosphere) cannot get heated by the furnace of a blacksmith.

LINE 7. I will not now lower my self-esteem (*álru*) by lamenting cries, because I have already wasted plenty of this water (*áb*).

EXPLANATION. Notice the connection between *áb* in the second hemistich which has the same signification, and *ábu* in the first hemistich.

LINE 8. Where is the lamenting cry which I girt with a belt of flame, and Time did not unbelt it in order to stop its efficacy?

LINE 9. And where is the lamenting cry which I kneaded with the scar (*i. e.* heat) of my heart, and Time did not give it a plunge into the freezing atmosphere?

LINE 10. I admit that I should not prevent my heart from crying out: perchance this one of the age of Noah (heaven) may become peritiated by these cries.

LINE 11. My life depends upon sorrow, and where are the justifiable falsehood and the adze of Farhád?

EXPLANATION. The story of Farhád and Sherin is well known. The poet longs to put an end to his misery even by hearing a false report such as that which brought about the tragical fate of Farhád.

LINE 12. The reason why I lament over my accomplishments is that in this art even Zahir had not the door of success opened to him.

LINES 13, 14. While, during my lifetime, (my enemies) open a thousand streams of blood from my heart with the lancet of malice, what consolation can I have at the thought that hereafter they will say that such and such a man, may his name be perpetuated, was a master of his art?

LINE 15. The fact that, after being cut, it will all be converted into combs, does not remove the knot from (*i. e.* afford any consolation to) the bough of a box-tree?

LINES 16, 17. When I review the past events of my life with an impartial eye, I see in it no other bright feature which rejoices my heart, than this:—That, for the praises of mean people, I never transported my angelic (*i. e.* poetic) frame of mind from the garden of holiness to the region of unworthiness.

LINE 18. Now that I am engaged in writing praises, they are the praises of one whose eulogies Gabriel himself has added to his daily routine.

LINE 19. He is Abul Fatteh, the philosopher of the age, and he sun of excellence, whose breath throws the miracles of Christ into the back ground,

LINE 20. His wrath turns ashes into vermillion (*i. e.* makes them red hot,) and his kindness converts a mineral into a box-tree (*i. e.* imparts vegetable life even to an inanimate thing like a mineral).

LINES 21, 22. If one ascends the palace of his greatness by counting the steps—and all the seven heavens count only for half a step in that calculation—do not think it strange if the highest numeral (of reckoning) were to come back worn out from the very beginning of the steps.

LINE 23. O how the changes in your rank do adorn the world, and how the manifestation of your personality was the cause of the creation of the world!

LINE 24. The deer of the environs of the Ka'aba are roaming about in the pasture grounds of your dignity, and the civets are going round the table of your politeness.

LINE 25. The eyes of kings anxiously await the intention of your coming, and the ears of cities are the dust on the skirt of the announcement of your coming.

LINE 26. If the enforcement of your order were to make its hand out of wax, its fingers would extract fire from the heart of steel.

LINES 27, 28. The man who is envious of your rank in a hundred ways, prompted by the greatest desire, planned out his scheme, with the support of hope: but after he had accomplished his object, Time dealt with him in the same way as, after the preparation of the earthly paradise, it did with Shaddád.

LINE 29. The birds of paradise swarm in the garden of your good nature, just as an army of flies gathers round the shop of a confectioner.

LINE 30. If Farhád were to become your associate, grief would not find its way to his heart by the death of Shirín.

* EXPLANATION. The meaning is that Abul Fattah submitted so entirely to the Divine Will that if Farhád had associated with him, he would have imbibed the same principle and would have resigned himself to his fate rather than put an end to his life.

LINE 31. If the morning breeze were to carry the dust of your door to the graveyard, the dead would offer their congratulations even from beneath the dust.

LINE 32. If your power of self-control were to fix its foot on the ninth heaven, then out of the (three) dimensions not more than two would be proved.

EXPLANATION. *Hilm* or the power of self-control is considered by the orientals as intensely heavy. The meaning is that out of length, breadth and depth, the ninth heaven would be so crushed that depth would vanish altogether.

LINES 33, 34. When, by the mention of your name, at the time of invoking a blessing, an array of figures passes by the road of my speech, do not wonder if, with a view to prevent precedence, the row of hundreds were to make an attack on the army of units.

LINE 35. O my lord! I have on my lips a story which, like your praise, cannot stop on my lips.

LINES 36, 37, 38. Last night I was reflecting upon the idea of your service, not on account of my own efficiency, but with a view to acquire excellence, when, suddenly, from the door of the place of reflection (*i. e.* the mind), the sweetheart of Reason, which is the lamp of the cloister of the secrets of this and the next world, came out smiling and making blandishments, and said:—"I congratulate you on the auspicious occasion of the service of your lord."

LINES 39, 40. Owing to surprise at this delightful announcement, I said:—"O (Reason), the pleasantness of your speech makes the country of witticism flourish. I am not the heaven, nor the Sun, nor the planet Mars, so as to be elated by this pleasantry by reason of foolishness"

EXPLANATION. As the revolution of the heavens and the Sun and the planet Mars is not considered favorable to poets and men of science and art, the latter denounce them as foolish.

LINE 41. "You too are not in the habit of giving utterance to frivolous words. Say from what source this happy announcement sprang."

LINE 42. It replied:—"There is a ground for this good news, which has been placed on the shelf of comprehension by the hand of my wisdom."

LINES 43, 44, 45. "At this very moment Gabriel, the tutor of the angels, eagerly opened the window of the Holy Place, and calling out to the recording angel, said:—"O recorder of the good and evil deeds of men! Wash off the record of Urfi's deeds, because the Most High God has chosen him as one of His elect, and has absolved him from his sins."

LINE 46. "If the service of your lord had not been auspicious for you, then how was it that Gabriel gave utterance to the above address?"

LINE 47. I was plunged in shame by the cogency of the argument, and the colour of merit faded away from the face of my imagination (*i. e.* I was confounded with shame).

LINE 48. Here I have come to wait on you. Say what it will be advisable to do. Should I sit down at your threshold, or shall I stand?

EXPLANATION. Sitting down implies the acceptance of service, and standing means the reverse.

LINE 49. If you count me among your servants, a hundred thanks to you for your position of master; and if you reject me, I will deplore my own worthlessness.

LINE 50. Do not throw the sleeve of purchase over my gems (*i. e.* do not think of buying my verses), lest the *Shab Chiragh* lose its lustre with the dust of cheapness.

EXPLANATION. *Shab Chiragh* is supposed to be a sparkling gem which remains in the mouth of a cow living in the sea. The cow, on coming out of the sea at night to graze, puts it down to graze by its light, and afterwards carries it back. Sometimes people who lie in ambush steal away the gem.

LINE 51. I am going to speak about my pedigree, though it is disrespectful for me to begin the praise of a kite in the presence of the *Huma*.

EXPLANATION. *Huma* is a fabulous bird. Vide explanation to line 9 at page 3.

LINE 52. As regards the nobility of my family, it is sufficient that the shame resulting from the above remark has caused perspiration to break out over my face.

LINE 53. It becomes me to feel proud of my descent from my ancestors, just as posterity will be proud of my (poetical) genius till the Day of Judgment.

LINE 54. If my reverence for your greatness had not sealed my lips, nothing would have emanated from my faculty of speech but the praises of my ancestors.

LINE 55. My gem-discerning genius, which has chanced to be a showerer of treasures, has never sacrificed the gem of praise for any one.

LINE 56. By heaven! How sharp-toothed is the key of your dignity that it has broken the seal of the treasure of my genius, and opened the lock.

LINE 57, 58. Receive from me a present of poetry, which is the production of my genius: look into it with care, and see that this substance of a fine nature is not a pearl, but yet it is the outcome of an ocean (*i. e.* the poet's genius): it is not a noumenon, but yet it is capable of having dimensions.

EXPLANATION. Noumenon (*Jouhar*) means the substance itself, as distinguished from its properties, such as colour, dimensions, &c which are called phenomena (*ashraz*). The poet ascribes three dimensions to his poetry, *viz.* far-reaching reputation (length); extensiveness of vocabulary (breadth); and subtlety of meaning (depth).

LINE 59. O my lord! Do you exalt my head in such a manner that my ambition may not be only as high as the seven heavens (*i. e.* it should soar higher than the seven heavens).

LINE 60. Restrain the eye of my mind from shedding tears of grief in such a manner that I may pass by chuckling over my enemies,

LINE 61. It was with a hundred sneers that I used to accept the blandishments of heaven born-beauties descended from *houris*.

LINE 62. Now I have to put up with (the jeers of) jesters (*i. e.* enemies) just as if they were the blandishments of the beautiful damsels of Khullakh and Nowshád.

LINE 63. Perchance you have heard about my circumstances from the informant of your intelligence, since you are having the beards of (my) enemies made away with.

EXPLANATION. The allusion here is to an enemy of the poet whose beard Abdul Fatteh had caused to be shaved.

LINES 64, 65. Ever so long as the lips of Elias and Khizr are moist with the water of the fountain (of the water of immortality) which is still remembered by Alexander the Great, may the lips of your enemy remain moist, but with the water (*i. e.* poisonous fluid) which your blow may cause to drip from a dagger of steel.

IN PRAISE OF KASHMIR.

METRE.

The metre of this poem is *Hajaz Musamman Akhrab Makfúf mahzúf* and runs thus :—

Mafu'lo mafa'ilo maf'ailo Fa'ilun.

LINE 1. Every being that has been burnt, if it comes to Kashmir, even if it be a roasted fowl, will at once acquire wings and feathers.

LINE 2. Behold! What would a unique pearl become by its benign influence, the place being such that if a pebble were to find its way there, it would become a pearl.

LINES 3, 4. Again, in such a season, while in the compound of a garden, by the genuine influence of the atmosphere, the morning breeze blows even in the forenoon, the garden is sorrowful by the silence of the nightingale. But how is the nightingale to blame when the bloom of the flower comes late?

LINE 5. What can even the flower do? The spring breeze wished that Urfi should come to Kashmir first, and flowers should bloom afterwards.

LINE 6. Say that for a week the bed-stead should remain unoccupied by the beloved flower till the nightingale of Shiráz (*i. e.* Urfi) comes to this garden.

LINE 7. The flower has not bloomed, but if, for instance, I were to place my foot on the fibres of a twig, the blood (*i. e.* sap) of the flower would come up to my waist.

LINE 8. It is time that the flower should lift the veil from its face and shine forth like a candle out of a glass shade.

LINE 9. The Moon of the flower rends the hemp-cloth of its twig, and by its light the apple of the Moon becomes redder.

EXPLANATION. Hemp-cloth is said to be rent by the light of the Moon. The theory of the Persians is that the Moon imparts colour to fruits and flowers, but the poet says that the Kashmir flower possesses the quality of adding lustre to the Moon itself.

LINE 10. Paradise has arrived at the gate of Kashmir. Tell the sceptic that if he has eyes to see, he may come here.

LINE 11. If the beauty of Kashmir is the cause of blandishments on the part of the age-worn heaven, I am ready to purchase (*i. e.* accept) them.

LINE 12. This verdure, this spring of water, this tulip, and this flower contain details which cannot be described.

LINE 13. This is such a spring that when the gardener of paradise goes towards it in a state of thirst, the fountain of Paradise goes to that spring with greater speed and thirst.

LINE 14. Tulips are in such abundance that when a rock is cut, the tulip issues from every notch in the rock and from the blade of the adze.

LINE 15. The wind which, if it were to blow in India, would become a dust storm, here, in the early forenoon, removes dust from the dew drops on flowers.

LINE 16. In order that the colour of a flower may not fade by the heat of the Sun, the chameleon does not desire the Sun to come out.

EXPLANATION. The chameleon is an animal very fond of the Sun, and anxiously looks out for it all night.

LINE 17. As a porcelain cup absorbs a great deal of moisture, if it were to fall from the air on a stone, it would run no risk.

EXPLANATION. The poet says that the atmosphere of Kashmir is very moist, so that a porcelain cup, on its way through the air to a stone, will absorb a sufficient quantity of moisture to make it unbreakable.

LINES 18, 19. If a hard hearted person feels inclined to cut down a tree, and the tree requires two strokes to cut it, it is scarcely possible to cut it, because by aid of its growth, the first cut is healed before the second cut is inflicted after it.

LINE 20. Kashmir is such a ravishing Paradise that if (a saint like) Shibli were to come in it, his hermit's cell would become a hell to him.

LINE 21. Kashmir is like a peacock which has not shaken off its wings and feathers (*i. e.* has not moulted), and every moment it appears in a new colour.

LINE 22. Kashmir is a beautiful bride whose charms are not fully matured: every moment it appears more beautiful and fresh.

LINE 23. Every moment when I see it lively, I say (to myself) :—"Open your arms; it may be that it may come into your embrace."

LINE 24. Whenever the breeze makes its appearance from its flower-garden, I bethink me of my antecedents and the Court of my lord.

LINE 25. When I feel the smell of the flower, I am reminded of the Court of my lord, and thus the fragrance has become the source of a hundred head-aches.

LINE 26, 27. Whenever Urfi, impelled by a desire to see you (*i. e.* the Emperor Akbar), prepares to undertake a journey, Kashmir comes to see him off with tears in its eyes; and it begins to weep from all six sides, and says :—"Don't be in a hurry, as this is only one season, and three other seasons of mine will come in its train."

LINE 28. But although it may be all a Paradise, still without going round your Court, Urfi will not tarry so long that the season of fruit may arrive.

LINE 29. Kashmir is enamoured of him (*i. e.* Urfi), and he is enamoured of Kashmir, but not in such a way that it may find a place from his eyes into his heart.

LINE 30. Whenever he contemplates your forehead, he does nothing but fill the fountain of tears.

LINE 31. He fears lest, if he weeps in this land out of fondness for you, his liver's blood may become a flower, and come out.

EXPLANATION. The allusion here is to the great flower-growing quality of Kashmir.

LINE 32. Whereas the climate of Kashmir is of a very mild character, he (*i. e.* Urfi) is afraid that his morning sigh will become of no effect.

LINE 33. It was your command which brought him to Kashmir, or else why would he have come away from that land to any other.

LINE 34. Urfi is (now) coming, and he is burning with jealousy to know how Kashmir found out whither he is going, that it is also coming after him.

AN ELEGY ON ABUL FATTEH, AND CONGRATULATIONS TO KHAN KHANAN.

METRE.

The metre of this poem is *Mujtas Musamman Makhbún, Maksúr Maktú'* and runs thus :—

Mafá'ílun Fai'látun Mafá'ílun Fai'lun or Fai lát.

LINE 1. From heaven and earth suddenly came the good news that the Sun of the Earth and the Crown of the Sky has come (to the Court of Akbar).

LINE 2. The banner of the army of authority has arrived at the scene of bloodshed, and the *Humá* of the height of good fortune has come to its nest.

EXPLANATION. The banner and the *Humá* both refer to Khán Khánán. The scene of bloodshed and the nest refer to the Court of Akbar, the former because of the awe-inspiring influence of the Emperor over his enemies, and the latter because of its being the favorite resort of nobility and excellence.

LINE 3, 4, 5. There have been two movements which, by reason of their extreme magnificence and importance, were the essence of all the historical facts in the world. *First*, the migration of the lord of religion (*i. e.* the prophet Mahomet,) who came from Mecca towards Medina, in order to perfect mankind and genii. *Second*, the return of the pride of the age and the centre of the kingdom (*i. e.* Khán Khánán), who has come to the capital of the ever successful Emperor.

LINE 6. He went to the confines of the Emperor's dominions, and the world said :—"The chairman of the world's assembly has come to the threshold."

LINE 7. When he went back from the boundaries of the kingdom, Time said :—"The past has come back again."

LINE 8. The heaven said :—"Leave off the praise of the (past) age, and say that the Sun has come to the nave (*i. e.* centre) of the Sky."

EXPLANATION. The Sun refers to Khán Khánán, and the centre of the Sky to the Emperor Akbar.

LINE 9. The world said :—"No. No. Say that the life of the world, which had reached the lips, has again come back into the body of the world."

LINE 10, 11. I heard this and said :—"If praise is the object, it is not sufficient to say only that the master has come. Say rather that Khán Khánán is the chosen one of fortune, who has come in the retinue of the Emperor of men and genii (*i. e.* Akbar)."

LINE 12. At every step that he took, the earth said to the heaven :—"My good luck has come, and it has come in an auspicious and youthful state."

LINE 13. To whichever clime he came, the heaven said to the earth :—"My crown has come, and it has come on the top of the *Farkdân*."

EXPLANATION. By *Farkdân* or *Farkdân* is meant two stars near the North Pole, which are supposed to be very high.

LINE 14. By reason of his having entered the circle of the heaven (*i. e.* the Court of Akbar), I say to the Earth and the Sky :—"Heaven has come."

LINE 15. How great is your exalted name, which constitutes the crown of the head of good management, like these interjections, Well done ! Excellent ! Splendid ! Bravo !

EXPLANATION The poet means that the very name of Khán Khánán brings about such good management, as to invoke the above exclamations of admiration from the lips of the people.

LINE 16. Do come, because by your good fortune, O paradise personified ! (*i.e.* Khán Khánán). Time has succeeded even beyond its expectations.

LINE 17. If it (*i.e.* Time) had a desire for a flower-garden, spring-tide has come ; and if it hoped for fruit, a garden has come.

LINE 18. The pen weighed the tips of your fingers, and said to the nine skies :—"How fortunate is the crescent which resembles the tips of these fingers in shape."

LINE 19. The heaven has kissed your reins, and addressing the six quarters, said :—"How blessed are the (people of the) age, who are subordinate to these reins."

LINE 20. The enclosure of the garden of your dignity constitutes a firmament in which the Sun resembles a camomile flower.

LINE 21. It is you, the idea of whom crossed the mind of Fate in the beginning of creation, and after that, came the mandate :—"Come into existence," and it was so.

LINE 22. Perchance your praise is sallying forth from my mind, that the ear has come to the door of my mouth.

LINE 23. Perchance a prayer for you is rushing out of my mind, that favourable acceptance has torn the veil, and has come up to the tip of my tongue.

LINE 24. The heaven, in the deep waters of existence, by the light of your order, made two dives, and arrived at the bottom of eternal life.

LINE 25. Hope took two steps in the wake of the footprints of your beneficence, and obtained an immense treasure.

EXPLANATION. *Ganj-i-Shaigan* literally means a treasure worthy of a King, and was the name of one of the treasures of Khusru Parwez, king of Persia.

LINE 26. Owing to helplessness, I became silent, whereupon my imagination bit its lips (with sorrow) and said :—"The secrets of my heart were just on the tip of my tongue."

LINE 27. Last night the heaven so stirred me up to praise you, that my utterances expanded to something like a tale.

LINE 28. O my lord, you know the state of my mind : what should I say to you to show how heavy my heart has become with sorrow ?

LINE 29. What necessity is there for me to say that he (*i. e.* Abul Fatteh) has died, and what troubles have passed over Urñ's head in his eager desire for a sudden death?

LINES 30, 31. In this great affliction, in which every hair of even hard-hearted Ñime has through weeping become a blood-trickling eye, mental weeping has so taken hold of me that my eyes are disappointed in their desire for even a single tear.

LINE 32. Who became his guide to dissolution when death itself, owing to his departure from this world, has worn mourning blacker than the water of immortality?

EXPLANATION. The fabulous water of immortality is said to be enshrouded in darkness.

LINE 33. He has gone, and he has bequeathed your kindness to me, and this, according to reason, is a recompense which goes to compensate for that loss.

LINE 34. But having regard to qualities and unity of souls, for me the identical person who departed (*i. e.* Abul Fatteh) has come (back in you).

LINE 35. You know what treasures of good fortune have been lost to me by the setting of that Sun.

LINE 36. I know that if I have lost that *Shab Chiragh*,* what a gem I have found in compensation for that loss.

LINE 37. If Fate has taken away the spring of my garden (*i. e.* Abul Fatteh) into Paradise, the spring of the garden of Paradise (*i. e.* Khán Khánán) has come into my garden.

LINE 38. Every bride who has gone into mourning from the bridal bed of speech, has now come to your threshold to offer congratulations.

LINES 39, 40. As long as it shall be reported to the ear by heaven that the period of prosperity of such and such a person is over, and such and such a person has come (in his place), so long may heaven never say in respect of your term of office till the Day of Judgment:—"The period of his glory has gone by, and that of such and such a man has come."

IN EULOGIUM OF PRINCE SALIM.

METRE.

The metre of this poem is *Mujtas Musamman Makhbún Maksúr* or *Maktú'*, and runs thus:—

Mafa'ilun Fa'ilátun Mafa'ilun Fa'ilun or *Fa'ilát*.

LINE 1. Once more the camel of the envoy of my mind, with all the requisites of information, has started for the world of spirits.

* Vide explanation to line 50 at page 14.

LINE 2. Yes. He is going for the purchase of pure gems to offer them as a present to the unique pearl of royalty (*i. e.* Prince Salim).

LINE 3. Prince Salim, who is the adornment of perpetual good fortune, and whose arms are endowed with the power of Ali.

LINE 4. He is such a praised one that, in the introduction to the letter of his praises, the man envious of him has, after deliberation, addressed him as "having the dignity of Jamshed."

EXPLANATION. The above title is given by his enemy, who would naturally deprecate his real dignity, and his real position must therefore be far more exalted than that of Jamshed.

LINE 5. How excellent is your mind, which is free from being crossed by error and fault. just as the community of angels is free from the erroneous and the faulty.

LINE 6. In the country of the expediency of Destiny, your acceptance and rejection constitute orders of an imperative and negative character respectively.

LINE 7. The talk about the light of the Sun is, when compared with your mind in point of truth or falsity, like popular proverbs.

EXPLANATION. The meaning is that it is well known to all that the mind of Prince Salim was much brighter than the light of the Sun.

LINE 8, 9, 10. When the Sun saw the Moon waning owing to jealousy at your judgment, he laughed and said:—"Pooh for your stupidity and folly. Even I, feeling mortified by the same jealousy, am a prey to a hundred sorrows. Of what consequence are you in the estimation of any one, that you are dwindling down (through jealousy)? Owing to palsy of the limbs and paleness of complexion, I every hour commit my body to the care of Christ (for treatment)."

EXPLANATION. The beauty of it is that the sun looks pale and trembling when it rises or sets.

LINE 11. If your good manners and judgment become the kindlers of fire in the world, it would be meet that the smoke should exhibit the quality of ambergris, and the sparks turn to moons.

LINE 12. When the deer of your good manners drops the navel bag of musk, the crowd of sneezes will overtake every one from the Moon downwards to the fish (*i. e.* the fabulous fish which is said to support the earth).

EXPLANATION. A strong odour always induces much sneezing, and the Persians generally liken good manners to fragrant substances.

LINE 13. In consequence of the excellence of your time, it is scarcely possible for the tablet of dream and imagination to be painted with disgusting images.

LINE 14. The man envious of your rank, who is always in the narrow cell of grief, writes letters to sudden death, complaining of separation (*i. e.* courting sudden death).

LINE 15. If you cast the shadow of your rank on numerical figures, the unit 5 would become 50 without the addition of a cypher.

LINE 16. The head of the prayers of Christ has gone above the exalted heavens, but still it has remained lower than the threshold of your majesty.

LINE 17. May the monthly and annual provisions of your enemies be supplied from the calamities of heaven and earth.

LINE 18. And may the financial and titular supplies of your friends be provided from the gracious favours of Destiny.

IN EULOGIUM OF THE EMPEROR JALALUDDIN MOHAMED AKBAR SHAH.

METRE.

The metre of this poem is *Ramal Musamman Mahzûf*, and runs thus:—

Fa'ilâtun Fa'ilâtun Fa'ilâtun Fa'ilât.

LINE 1. O you, whose mind is a discerner of reality, and who is in the confidence of the Sun; may the Sun be a guest at the table of your good fortune perpetually.

LINE 2. Whoever looks at the perfection of your good fortune, sees the large cup of the Sun full of the wine of good advice.

LINE 3. The kingdom of Jamshed might claim equality with your kingdom, if shade could hold rivalry with the Sun.

LINE 4. The unruly world has become tame under the thighs of your government, just as the horse of the sky under the thighs of the Sun.

LINE 5. When the parrot of my speech eats the sweets of your praises, then the mouth of the Sun becomes filled with hot water on account of its longing.

LINE 6. As long as the banner of your sovereignty was not exalted above the height of the heavens, so long philosophers did not become aware of the importance of the Sun.

LINE 7. The Sun is the head of the caravan of kings, but in the caravan of the Sun there never was a Joseph like you.

LINE 8. Just as one candle is lighted from another, from the same light proceed the life of the Emperor and the life of the Sun.

LINE 9. Benevolence shines in your face, and why should it not shine, when the gem of your personality has been nurtured by the mine of the Sun from the beginning of creation?

LINE 10. Your throne is the object of worship of the seven climes (*i. e.* the whole world), just as the firmament of the Sun is the object of devotion of the seven heavens.

LINE 11. As the heaven has frequently seen the reflection of your sun-like face in its mind, it has styled the heart's breast, "the mirror case of the Sun."

LINE 12. Wherever Destiny has made your face a target, there the arrows of good fortune fall from the bow of the Sun.

LINE 13. If the *Humá* of the Sun had made a resting place for himself, the place of the Emperor Akbar would have been the nest of the Sun.

LINE 14. How can an incompetent person like me do justice to the praises of the Emperor? Whatever praises I have made I have quoted from the language of the Sun.

LINE 15. Though the revolution of the Sun takes place in the visible world, the mind of the King is in reality the world of the Sun.

LINE 16. If the conjunction of Venus and Jupiter takes place after a *karan* (*i.e.* a period of 30 or 80 or 100 years), how is it that the conjunction of the Emperor and the Sun takes place every morning?

LINE 17. The order of the Emperor is the order of the Sun, because in reality the time of the sovereignty of the Emperor and the age of the Sun date from the same era.

LINE 18. Whoever places his forehead on the threshold of the Sun (*i.e.* the Emperor Akbar), the radiance of his face increases every moment like the New Moon.

LINE 19. How well does the eye view objects through glasses: in the same way your mind perceives the hidden secret of the Sun.

LINE 20. Urfi is always praising the Sun and eulogizing the Emperor, because he is one of the disciples of the Emperor, and one of the adorers of the Sun.

LINE 21. In the beautiful string of the painters of existence (*i.e.* Fate and Destiny), the pearl of your personality is the ornament of the shop of the Sun.

LINE 22. He who, from head to foot, is inspired with a love for the Sun, his whole body showers down light like the Sun.

LINE 23, 24. As long as the revolution of the heavens discloses their secret, and as long as the external beauty of the Sun adorns the world, so long may the unravelled mystery of the heavens remain a gift to your good fortune, and may the everlasting beauty of the Sun remain the light of your eyes.

LINE 25. May the degree of my sincerity win the heart of the King, just as the sincere devotion of the King has won the heart of the Sun.

LINE 26. How should the pinions of the *Humá* cast their shadow on the head of the King? For how can the feathers of a bat overshadow the Sun?

LINE 27. If the Sun is to be appreciated just as the Emperor appreciates him, then do not expect to find, even from Christ, the particulars connected with the Sun.

LINE 28. The heaven knows that, during the time of the Sun, there never was a person who appreciated the Sun so much as the King of the world (*i. e.* the Emperor).

EULOGISTIC POEM HAVING TWO MATLAS,* IN PRAISE OF KHAN KHANAN.

METRE.

The metre of this poem is *Hajaz, Mussamman Sálam*, and runs thus :—

Mufa'ilun, Mufa'ilun Mufa'ilun Mufa'ilun.

LINE 1. If you give up your self-estimation, what shall I say? You will in fact obtain the object of your life: you will behold that, with the desire to see which you were born.

LINE 2. Show yourself to him who has come from the realms of the knowledge of God, because if you show him copper, you will get the science of alchemy (or the philosopher's stone) as a present.

EXPLANATION The meaning is that if you will seek the company of a divine, he will place you in the path of Divine knowledge.

LINE 3. Show your gold, which is defective in test, to an alchymist, before you find the gold as well as the touchstone put to shame on being tested.

EXPLANATION. The meaning is that you should rectify your conduct by the teachings of a spiritual guide, before you are called to account after death for your deeds, and are not only put to shame yourself, but also reflect shame on those angels who will come to examine your conduct, and who will feel mortified at having bowed down, in the beginning of creation, before a sinner like you.

LINE 4. You are a king jealous of your honour, and are entangled in the noose of your passions of evil origin. Extricate yourself from it before you are visited by calamities from heaven.

LINE 5. How long will you suffer your soul to be in anguish owing to anger and lust for the sake of the body? You will (eventually) find that these two sheep-tending wolves (*i. e.* anger and lust) will eat into the vitals of the shepherd (*i. e.* the soul).

*The first couplet of a eulogistic poem or a *Ghazal*, having both hemistichs in rhyme (*Kafá*), is called a *Matlá*; and if there is another couplet also in the body of the poem having both its hemistichs in rhyme, then the poem is said to be a poem of two *Matlá*s. Notice line 1 and line 23 in this poem.

LINE 6. Be happy in the hope of heavenly aid, whenever sorrow entwines itself round your heart, and feel mortified at your neglect (in devotion to God), whenever you find yourself mirthful.

LINE 7. Kick away mirth from you, so that you may find Paradise mortified (at your contempt of all sources of enjoyment). Stop your desires, so that you may find hell also smarting (with disappointment).

LINE 8. Become a guest of the pleasure-house of Divine knowledge, so that by virtue of your indifference, you may find flies, fan in hand, around the outskirts of your dining table.

EXPLANATION. The meaning is that if you become indifferent to worldly enjoyment, the people of the world will flock round you eager to render you service.

LINE 9. If you would stop your tongue from offering thanks to a rich man, seek the knowledge of God, for you will find the appreciation of its blessing a mandate authorizing you to hold your tongue.

LINE 10. You are so fond of (worldly) disgrace that, in spite of a hundred fetters and a hundred prisons, you are running after (worldly) misfortune, though good fortune guarantees you (prosperity).

LINE 11. Intellect is in a man, but you estimate the beauty of his face and stature: the *Humá* is inside the nest, but you observe (only) the pretty appearance of the nest.

EXPLANATION. The meaning is that you only admire superficial qualities, and do not study the inner nature of things.

LINE 12. The Gházi's hand and sword are besmeared with blood, but he has been left unpraised: you first admire the beauty of the horse and the elegance of the saddle covering.

LINE 13. You have made the Falcon of the mind addicted to food and drink: consequently, when you, at the time of the hunt, let him after the prey, you find him to be only a hen.

LINE 14. You will find your devotions appreciated at the time when, in your ecstasy of them, you bow your head in worship, and feel yourself lying on the back (*i. e.* in comfort) in Paradise.

LINE 15. Don't boast of being brave, and if you do, do so at the time when, in the battle-field, you find the sword of your heart destroyed, and the horse of your life annihilated.

LINE 16. If you wish to become a critic, first become a disciple of high-mindedness, because then whatever thing you may name, you will find its drawback (or a flame of fire) on your tongue.

EXPLANATION. Criticism of worldly things is the first stage towards a knowledge of God.

LINE 17. I invite you to Paradise, not for the purpose of sensual enjoyment, but with a view that you may find there food for the fire of high-mindedness (*i. e.* sight of God), which is better than the world and all it contains.

LINE 18. You aspire to become an angel, but you have not known yourself: forget yourself, and then you will find yourself the *Kiblá* (i. e. an object of adoration) of the angels.

LINE 19. A world of voices glares out of the forehead of your passions: look in the mirror, and you will behold a fire which has consumed a hundred households.

EXPLANATION. In other words, your passions are a source of many evils, and if you were to purify your mind, and look into it as in a mirror, you would find the numerous evils done by you reflected to your face.

LINE 20. If your evil passions were to minimize themselves to the extent of a wing of a gnat, still do not feel sorry for them: because when they are bent on doing mischief, you will find them like a terror-striking elephant.

LINE 21. If the preacher of your passions should stimulate you to any act, then you should place cotton in your ear against external influences, and give vent to cries from within yourself (so as to drown the preaching of the passions).

LINE 22. Behold! I now adorn this *Ghazal*, and make a *matlá* by two hemistichs out of two of my couplets, so that you may behold the resplendence of the sun out of the *Farkdán*.

EXPLANATION. *Ghazal* means an ode or an epigram, but strictly a poem on the subjects of love and wine, interspersed with morality and satire, never exceeding eighteen distichs, nor having less than five, the last line of every couplet ending with the same letter in which the first distich rhymes.

For *Matla*, see footnote at page 24.

For *Farkdán*, see explanation to line 13 at page 18.

LINE 23. Forget yourself, and then you will find yourself an object of adoration of the angels: look in the mirror (of your heart purified), and you will behold a fire which has consumed a hundred households.

LINE 24. Your friends are always happy by the sight of you. I wish that you too should be happy whenever you see the face of your friends.

LINE 25. The heaven is killing me, and I observe you to be sorrowful. Indeed, it is not like you to see the enemy wrathful towards your friends.

LINE 26. You are the beloved one of the world, and yet you are of a benign disposition. I cannot believe this. (How can it be) that you may be the lamp of an assembly, and be mindful of the life of a moth?

LINE 27. I am engaged in restraining my weeping. If you were to look inside of me, you would behold two blood-red veins extending from my heart to the membrane of my eyes.

LINE 28. Your heart was a diamond of high-mindedness. If you now open it and look into it, you will find it (as soft) as the gold orange which king Parwez used to squeeze in his hand.

LINE 29. O Urfi! pass from the path of *Ghazal*-making into that of preaching, and leave off singing: knock at the door of mourning, when you clearly see that you must eventually die.

LINE 30. You will never find composure on the plane of your passions and disposition. Rest your support on the seventh stage, for you will find it the blissful abode of your soul.

EXPLANATION. According to the *Súfis*, the seventh stage is a degree in the training of the mind, on reaching which one becomes indifferent to the external influences of the world.

LINE 31. Continue to make investigations into the nature of your soul, and you will find a clue to the untraceable (*i. e.* God). Search for a place to fix your heart upon, and you will find that place in the infinite space (*i. e.* God the infinite).

LINE 32. I am enjoying the benefit of *Houris* and the *Sadrá* (a tree in Paradise) without (physical) eyes and hands: where will you find such a blessing, who considers heaven to be conditioned by space?

LINE 33. I am free from the trammels of yesterday and to-morrow without the obligation of to-day (*i. e.* I consider my soul to be eternal). How can you find such a blessing, who considers existence to be conditioned by time?

LINE 34. I look for the garden by the clue of a flower: you look for a flower from the garden. I look for fire by the clue of smoke: you look for smoke from the fire.

EXPLANATION. In other words, the poet, after seeing a created object, looks for the Great Creator of all things.

LINE 35. As you are not acquainted with the system of the arrangement of creation, therefore you ascribe all events to the influence of the stars of the firmament.

LINE 36. Your imagination falls short of the clouds and the Sun, and consequently you imagine a pearl to proceed from the treasure of the sea, and a ruby from the pocket of a mine.

EXPLANATION. The meaning is that a pearl, which is apparently brought out from the bottom of the sea, is really produced by rain drops; and a ruby, which is apparently dug out of a mine, is really produced by the long continued action of the sun's rays on a stone, according to the notion of orientals.

LINE 37. If you view, with an eye of prudence, the battle-field of the arrangement of creation, you will see every thorn in that valley like the banner made by Káwá.

EXPLANATION. Káwá, a blacksmith in the time of King Faridún, made a banner for the King, by the help of which, it is said, he obtained a glorious victory over Zuhák. Káwá's banner, therefore, stands as an emblem of good omen. The meaning is that if we look at the things of this world with a critical eye, we will find that even things which are apparently evil are ordained for the best.

LINE 38. Put off the garment of the (outward) religion of Islam, if you desire to come into the temple of the Pagans, and to see the hidden mysteries there.

EXPLANATION. The sense of this verse is that if one wishes to penetrate into the mysteries of Divine knowledge, he should shake off the prejudices of exoteric religion, and seek the aid of a divine.

LINE 39. You are from the country of Irák : overturn your old habit, if you wish to behold the beauty of the magnificence of India.

EXPLANATION. Irák is a country of Mahomedans, and India of idolators. The sense is parallel to that of the preceding verse.

LINE 40. From the region of light you have come into a country of darkness, in order that you may behold the beauty of the Chinese (who are of fair complexion) in the garment of the Moors.

EXPLANATION. Region of light represents the spiritual world, and the country of darkness signifies this world of matter. The beauty of the Chinese stands for Divine mysteries. By Moors is meant a body of ascetics called Kalandars, who are generally clad in black.

LINE 41. You will see yourself plundered in the field of the Resurrection, because when you come to the habitation of this region (*i. e.* this world), you regard the highwayman as a watchman.

EXPLANATION. That is, since you regard your evil passions as your friends and well-wishers, you will come to grief on the Day of Judgment.

LINE 42. The divers in the sea of intellect search for pearls at the bottom of it : you are always taken up with a desire to see (*i. e.* get to) the shore from the midst of the sea.

LINE 43. Those versed in Divine knowledge have ensnared the bird of good fortune in their nest : you are looking at the nest from under the trees like children.

LINE 44. The light of the sun of the beginning of creation (*i. e.* God) cannot be contained in the vessel of every eye : look through the water of the eyes of sages, so that you may behold the reflection of it.

LINE 45. You are a bat : you should estimate the light of the Sun by the light of the Moon. You will derive benefit from this : if you look at the radiance of the Sun, you will come to grief.

LINE 46. Cast your vision at the edifice of reality from the vestibule of the tenets of religion : you are a man who takes a distorted view of things, and it will therefore be better for you to look at the principal seat from the threshold.

LINE 47. Wash off the dust of prejudice from the eye of your intellect, if you wish to see clearly the beauty of a thorn and a rose separately.

LINE 48. You have experienced the (effects of) cold, and are attracted from the ashes towards the flame : you will see the virtue of the ashes when you cast your eye on furbishers.

EXPLANATION. That is, a man who has experienced the hardships of this world rushes at once to find peace in Divine knowledge without the aid of a spiritual teacher, but such aid is invaluable, and should not be deprecated.

LINE 49. Do not go to the field of wisdom, because there you will find "conviction" in the protection of the guardians of "scepticism," through fear of short-witted people.

LINE 50. What harm do you see in "amazement," every thorn of which you will find to be a flower-garden? What relish do you find in intellect, the brain of which you will find to be a bone?

EXPLANATION. The meaning is that although amazement, which is a preliminary stage of Divine knowledge, is not an agreeable sensation at first, yet it eventually leads to a great spiritual acquisition; whereas dry reasoning, though very agreeable to the intellect at the outset, proves in the end to be quite barren of good results.

LINE 51. If your addressee be not an appreciative listener, do not keep quiet, O Urfi, because he will remain what he is, but you will suffer in importance.

LINE 52. Consider the silence of a poet to be to his own detriment: it will be wrong if you regard the silence of the Nightingale as harmful to the month of Mehrgán (an autumnal month).

LINE 53. When you find your song less appreciated, bring out a more pathetic strain: when you find the litters heavy, sing the *Hudá* (i. e. the song of camel drivers) more feelingly.

LINE 54. I wish you to be stricken with sympathy, whenever you ^{are} ~~are~~ a worn-out traveller: I wish you to be in fire (i. e. a state of restlessness), whenever you find any one's hand on the bridle (of your horse).

LINE 55. Come out of the screen of worldly affairs, and set your foot on the path of reality, so that at every stage you may discover some one or other of the hidden mysteries.

LINE 56. If your eager desire gives you no peace, go to the assembly of Khán Khánán, for you will behold the impression of the indelible tablet (of Divine mysteries) on his forehead.

LINE 57. His good manners have set up a shop in the principal part of the market of humanity, where you will find Paradise among the inferior goods of the shop.

LINE 58. If you become aware of his intention at the time of his speech, you will find his tongue an exact representation of his heart, and his heart an exact representation of his tongue.

LINE 59. If the fire of his wrath is kindled by the wind of opposition, you will find every hair on the body of the heavens like a cane (or like a meteor.)

LINE 60. You will find the swiftness of the heavens to be the bridle of the horse of his resolution, and the angel Gabriel to be the whetstone of the sword of his wisdom.

LINE 61. When you look at a straw conjointly with his power of self-control, you will find the amber become helpless; and when you look at the Moon conjointly with his sense of justice, you will find her the weaver of hemp-cloth.

LINE 62. When his love rules supreme in the world of the body and the soul, you will find the body and the soul each capable of existing independently by itself.

LINE 63. O eulogist! What are you praising his word and deed? His own word and deed are the interpreters of themselves.

LINE 64, 65. His personality is the link between the higher world and the lower world. If you wish to see the line of union between them, look at his appearance, so that you may find that world (*i. e.* the higher one) in this (*i. e.* the lower one); and look at his reality, so that you may find this world in that one.

EXPLANATION. The meaning is that by looking at Khán Khánán's external appearance, you will find that the higher world has, as it were, become merged in the lower world, and by looking at his inward reality, the lower world would appear to be absorbed and totally identified with the higher world.

LINE 66. Don't praise him only because of the glory of his family in the lower world: turn your attention to the higher world, and you will find him the glory of the race there.

LINE 67. In society he is the dispeller of sorrow and the promoter of joy, but in seclusion you will find him the enemy of mirth and the sympathizer of sorrow (*i. e.* love for God).

LINE 68. Outwardly he is parched with thirst, but look at his inward state, and you will find *Salsabil* (a celestial stream) running through the throat of his heart.

LINE 69. If you find his love (for God) to be the sail of the boat of your heart, you will find the shore of the boundless ocean of Divine knowledge in the very middle of it.

LINE 70. If your habit as to the order of the seasons be not an obstacle in your way, he will lead you into the garden by such a path that you will find flowers even in the autumn.

LINE 71. Prayers for him have established a brotherly relation with acceptance: take care, Urfi, offer up prayers, and leave off praising, for you will find another opportunity for doing that.

LINE 72. You are praising Khán Khánán as to his being a godly man: indeed, you are not a flatterer, that you might have introduced the subject of his worldly splendour.

LINE 73. I do not offer up my prayer for you in the way that eulogists do, by saying:—"God grant that as long as such and such a thing endures, you may find such and such a blessing."

LINE 74. You are a well-wisher of the people, and so the prayer for you should be in these words:—"God grant that you may obtain for yourself whatever you wish for other people."

THE EULOGISTIC POEMS OF KAANI.

LIFE OF THE AUTHOR.

The name of this poet was Mirza Habib. He was the son of Mirza Abul Hasan, and a native of Shiráz. His poetic name was Kááni. He received his education at Khorasán, a famous seat of learning. By his great skill in the art of poetry, he attracted the attention of Shahzáda Hasan Ali Mirza, who took him into his service, and in whose service he remained 10 years. He wrote on various subjects, besides distinguishing himself as a writer of poetry and prose. He died in the year 1270 A. H. at the age of about 70 years. He was a master of the Arabic, Turkish, and French languages, and spoke French very fluently.

IN EULOGIUM OF HUSAIN KHAN, TREASURER, "SHUJA-US-SALTANAT."

METRE.

The metre of this poem is *Ramál Musamman Mahzúf*, and runs thus:—

Fa'ilátun Fa'ilátun, Fa'ilátun, Fa'ilát.

LINE 1. " May the evil eye always remain away from the Treasurer of the King, and may the sea and the mine remain devoid of the treasure of the highmindedness of the Treasurer.

LINE 2. He bears the name of Husain, and he has the manners of Husain (*i. e.* the grandson of the Prophet Mahomet); may the eye of the world remain intoxicated with the wine of the flask of his love.

LINE 3. He is such a one that when the architect of his generosity forms the intention of erecting a building, may the firmament be the meanest labourer at his threshold.

LINE 4. When people open their eyes at the resplendence of his countenance, may the eyes of his friends be full of lustre, and the eyes of his enemies deprived of sight.

LINE 5. He is the Sun of the firmament, and the seal of the King is in his hand: may his affairs always remain as they are by the favour of the King.

LINE 6. Besides himself, those who always remain with him as his assistants, may they receive every dignity from the King, and every mandate of authority from the ministers.

LINE 7. They are such assistants, may the blessed news of "your exertions are deserving of thanks" be showered on their happy souls by the heavens.

LINE 8. May every tune which the musical organ of the heavens produces, be in perfect harmony with the tunes of the musical instrument of his good fortune.

LINE 9. May he always be in the confidence of the Court of the King of the world, may whose conquering army be ever victorious. !

LINE 10. He is the brave and *Ghází* king Shah Hassan : may the bride of peace always remain veiled in his house.

LINE 11. May the dust of the foot of his horse be the antimony of the eyes of the heavens, and may the shoe of the hoof of his spotted horse be the crown of the head of the Chinese Emperor.

LINE 12. O Monarch ! May *Kaisar* (Sultan of Turkey), *Rai* (King of India), *Najáshí* (King of Abyssinia), *Tagín* (a Turkish noble), and *Porus* (an Indian prince) remain in attendance at your Court of heaven's grandeur.

LINE 13. Although your sword is like mercury on account of its lustre, yet, in the battle field, may it be (like) camphor in putting a stop to the line of descent of your enemies.

EXPLANATION. Camphor is said to possess the property of making a man who eats it impotent, and therefore incapable of procreation.

LINE 14. When you, like *Atábak*, resolved to go to *Páras* for a few days, may your return be like *Sanjar's* return to *Nishapur*.

LINE 15. By the terror of your name, may the place for the goat be always in the claws of the lion, and the frolicking place of the sparrow in the talons of the falcon.

LINE 16. May your well-wishers be comfortable in the shade of your tent-like banner, and may your ill-wishers be cursed by the awe of your overpowering good fortune.

IN PRAISE OF NIZAM-UD-DOULA HUSAIN KHAN.

METRE.

The metre of this poem is *Muzáre' Musamman Akhrab Makfúj Mahzúf* or *Maksúr*, and runs as follows :—

Mafú'lo Fa'iláto Mufa'ilo Fa'ilát or *Fa'ilun*.

LINE 1. With a good omen, in order to kiss the ground (i.e. prostrate himself) before the King, the man of authority (i.e. *Husain Khán*) came from the country of *Jamshed* (i.e. *Persia*) towards *Rai* (the King's capital).

LINE 2. He is the humblest slave of the King, who is lord of the country of Jamshed, and is a mean servant of the Khwájá (*i.e.* Prime Minister), who is a master who gives every one his due.

LINE 3. Two years ago, when the country of Jamshed was in a disturbed state, and the string of the administration of that kingdom was broken.

LINE 4. The country, which was even more compact than a mole on (the cheeks of) the fair ones, was thrown into disorder and restlessness like the ringlet of a sweetheart.

LINE 5. Through the management of the Khwájá, in order to quell the disturbances, the King appointed him (*i.e.* Husain Khán) a ruler in the country of Jamshed.

LINE 6. He asked for permission from the Khwájá, packed up his luggage quickly, and went away without an army, or a supporter, or a companion, or an assistant.

LINE 7. No No. What a blunder I am committing? He took away with him whatever the Creator has created in both worlds.

LINE 8. Because his guide was the good fortune of the Khwájá, by whose generosity both the worlds have come into existence.

LINE 9. He accomplished many extraordinary deeds in six months, which cannot be described even briefly in the course of one year.

LINE 10. But whatever he accomplished he did with the aid of the good fortune of the Khwájá, because it is from the power of growth that a cypress tree standing on a canal-bank derives its freshness.

LINE 11. What is a small stone by itself, and how can it speak like a wise and intelligent man without a miracle of the Prophet?

EXPLANATION. It is said that an infidel, with a stone in his closed hand, asked the Prophet Mahomet what it was. The Prophet directed him to place his hand near his ear, which being done, the man heard the stone reciting the holy *Kalmá*.

LINE 12. What can the revolution of the heavens do without the help of God, and what can be achieved by Al's sword without the strength of his arm?

LINE 13. The rise and fall of waves in the seas are due to the wind: and the violence and boisterousness of a torrent in spring-tide are due to clouds.

LINE 14. If he, whom the Khwájá styles his son, were to become the administrator of both worlds, do not think it strange.

LINE 15. In short, he has opened the door of fear and hope, so that he may oblige his friends, and make a prey of his enemies.

LINE 16. He has quelled the disturbance, and has erected a city wall, and has made a fort, in which the signs of the Zodiac have their orbit.

LINE 17. He has excavated canals, and made tanks, and under-ground aqueducts, and artificial channels, and water courses; he has increased gardens, villages, melon-fields, and cultivated areas:

LINE 18. He has abolished the taxes on grain, and the imposts on bakers; and has remitted the duties on ice, and put an end to the exactions of the Collectors of duties on roads.

LINE 19. He has improved the discipline of the army, and remitted the revenue for two years: he has made himself popular, and treated money with contempt.

LINE 20. He has given gold, and seed, and oxen, and *Takáwi* advances for every plot of land, and has brought in mechanics and agriculturists from all quarters.

LINE 21. As he has made a large number of porcelain factories, the cup of the head of the Chinese Emperor has, with the fumes of wrath, become full of vapour like a cauldron.

LINE 22. He has dug out mines, and constructed furnaces, and extracted metals, and laid out gardens, and planted cypresses, fruit trees and plants.

LINE 23. He has made a wall, and cut through mountains, and has brought towards the city the *Shashpír*, which is a stream of refreshing water.

LINE 24. In order to make the water flow, he has, for a distance of over one hundred miles, sometimes converted caves into mountains, and sometimes mountains into caves.

LINE 25. He has sometimes cleft mountains, just as the sword of the King is given to cleaning: and sometimes he has raised a forest into a hillock like the steed of the King.

LINE 26. The mountain which used to whisper secrets in the ear of (*i. e.* was as lofty as) the heavens, you will now find it lying at the bottom of the canal like a small stone.

LINE 27. The cave, the head of which the feet of the earth-supporting cow used to rub against, you will now find it passing on the horns of the bull of the heavens (*i. e.* the sign of Taurus).

LINE 28. He has made such strong walls in the passes, that imagination has not the power to go beyond their bounds.

LINE 29. He has made hundreds of miles of road level throughout, just as is the foundation of the justice of the crown-wearing King.

LINES 30, 31, 32. And those few wells which were sunk by Jamshed, and for the water of which, both his eyes remained expectant under the earth (*i. e.* even after death), and which had become ruined and dilapidated, and were filled up (with earth), to such an extent that you would say that each one of them was a mound on the road: he has dug each well afresh down to the depth of the fish (supposed to be supporting the earth), and he has proved (the truth of the adage):—"O dear brother! he who works receives the wages."

LINE 33. Indeed, what better wages can there be than the good will of the King, and the approbation of the Khwájá, and the help of God?

LINE 34. As several strokes of the adze were struck on the earth in digging wells, the eyes of the earth, owing to inward burning sensation, began to shed tears.

LINE 35. Like a labourer, he descended into each well, and raised the exterior of it with plaster and lime up to the height of the Moon.

LINE 36. I have heard that Joseph was weeping in a well, but he (*i. e.* Husain Khán) is a Joseph of such a stamp that the well has wept bitterly on account of him.

LINE 37. If Joseph of Egypt went down a well once, he (*i. e.* Husain Khán) descended a thousand times in order to examine the work of construction.

LINE 38. Joseph went down the well, and after that became King (of Egypt): but he (*i. e.* Husain Khán) was already a ruler when he descended the wells.

LINE 39. Another point of dissimilarity with Joseph, which he possessed, was none other than this that he (Joseph) went down the well under compulsion, while he (Husain Khán) did so at his option.

LINE 40. And by the order of the Khwájá, he made so many buildings in Shiráz that I am unable to compute them.

LINE 41. He made a lofty fort up to the height of the heavens, and he excavated a deep tank equal in extent to the whole world.

LINE 42. He made such palaces, that each of them was an object of envy of the heavens; and he made such gardens, that every one of them burns (the heart of Kandahár with envy.

EXPLANATION—Kandahár is famous for its gardens.

LINE 43. It is as if the city (of Shiráz) has taken the heavens into its embrace, and as if its pasture-grounds have taken Paradise into their arms.

LINES 44, 45, 46. In fine, after two years, when, by his separation from the Khwájá, his heart became rent, and his body became maciated like the point of the Khwájá's pen, a messenger came up

to him from the road (and said) that the successful Monarch was despatching an army towards the country of Kháwarán, and that the Khwájá, who is wise, God-loving, and loyal to the King, was using his exertions to rout the enemy.

LINE 47. He said to himself—"It was the favour of the Khwájá which exalted me from the low level of disgrace to the height of dignity."

LINE 48. "He reared me from the time of my infancy, till now that I have become a brave warrior and a lion-eater."

LINE 49. "I was a loyal soldier in the army of the King of the world, without name or fame, and poor and humble."

LINE 50. "And now, by the kindness of the Khwájá, I have attained such dignity that I have rows over rows of slaves, and loads over loads of money bags."

LINE 51. "At first I was a dry bush of thorns, and in the end by his patronage, I have been blest like a red rose."

LINE 52. "Now that it is the time of showing devotion, and the day of rendering service, I should gird up my loins tightly for the sake of the Khwájá's honour."

LINE 53. "And I should convey horses, and beasts of burden, and camels, and warlike stores, in the direction of Rai, in order to equip the army of the King."

LINE 54. Having said this, he mounted (his horse), and proceeded to Rai, and placed his head on the dust of the Khwájá's feet, and sought permission to pay his respects to the King.

LINE 55. He came out from both of them with a cheerful face, just as gold comes out of the crucible red and pure.

LINE 56. With a view to make preparations for the journey, he sacrificed bags full of gold at the feet of the slaves of (*i. e.* presented to) the King, like the cash of his own life.

LINE 57. Also one hundred swift footed horses, and two hundred big mules, and four hundred swift-going and earth-crushing camels.

LINES 58, 59. And out of those wide-mouthed serpents of steel (*i. e.* guns) which first devour ants (*i. e.* grains of powder), and afterwards vomit forth fire, he brought two thousand to the King, for the purposes of war, in order that they might kill, like serpents, the enemies of the King.

LINE 60. The King gave him a congratulatory robe of honour with his own hand, which, like the point of the Khwájá's pen, was gilded and engraved in gold.

LINE 61. That was such a robe that you would say it had been woven by Gabriel by the warp and woof of the ringlets and locks of hair of *Húris* and *Ghilmáns*.

LINE 62. The King also gave him a gold mohur with his own hand, signifying that thenceforth his (*i. e.* Husain Khán's) affairs would come out right as gold.

LINES 63, 64, 65, 66, 67. And he received such gracious favour from the Khwájá, as the body receives from the soul, and the flower from the spring breeze, and the pasture-ground from the clouds, and the intellect from God, and the spirit from the sublime intellect, and the form from the pure spirit, and an intelligent man from intelligence, and a fish from fresh water, and a beggar from gold and silver, and a lover from the company of his sweetheart, and the nightingale from the presence of the flower, and Balál from the Prophet Mahomet, and the crescent from the Sun of the sky, and Awais from Ali, and fruits from the light of the Moon; or as a pilgrim receives from his entrance into the sacred enclosure (of Mecca) at the time of going round it, or one who attains salvation from the everlasting Heaven at the time of the Resurrection.

EXPLANATION. *Farwardin* is the name of a spring month of the Persian Calendar. *Mustafa* means chosen or selected, and is one of the titles of the Prophet. Balál was an Abyssinian who was converted to Islam, and was appointed a preacher by the Prophet. *Mutazí* is one of the titles of Ali, son-in-law of the Prophet. Awais was a Mahomedan saint who was a disciple of Ali. It is commonly believed by the Persians that fruits receive their beautiful colours by the influence of moonlight.

LINE 68. The Khwájá is a deputy of the Prophet, and he (*i. e.* Husain Khán) has tucked up the sleeve of his energies in his service like Usámá.

EXPLANATION. Usámá was a standard-bearer of the Prophet, and his fidelity to the Prophet was well known.

LINE 69. Whoever sought to be in opposition to Usámá, the Prophet said:—"May the curse of the Creator of light and fire rest on him."

LINE 70. Indeed, the mind of the Khwájá is a touchstone, and any metal which is pure acquires more value by (being tested on) the touchstone.

LINE 71. In this age, in the world's existence, no mystery of anything good or bad is hidden from the celebrated Khwájá.

LINE 72. He knows the desires of the child in the womb, though unuttered, and he finds out the watering places of beasts in the forest without having seen them.

LINE 73. Through his generosity he gives away whatever gold and silver there is in every treasury, and by his insight knows what fruits and leaves there are on every branch.

LINE 74. He is a lively old man, who will be young till the Day of Judgment, and who, by the prestige of the King, is successful and fortunate.

LINE 75. The King Mahomed Sháh, conqueror of the world, whose destructive sword is an emblem of the Angel of Death.

LINE 76. O King! till my last breath, I will not be able to utter even one of a thousand of your praises.

LINE 77. Your enemy, like the dust, will never rise except at the time when he becomes the dust raised by the hoof of your horse.

LINE 78. Or like water he will show an inclination to ascend only when the component parts of his body turn to vapour by the heat of your sword!

LINE 79. Or at the time when, under the influence of your wrath, his body and head are given over, the one to the spear, and the other to the gibbet.

LINE 80. May the fire of your sword be always ablaze, so that your wicked enemy may be consumed by the sparks!

**ELEGY ON THE DEATH OF FATIMA SULTAN,
DAUGHTER OF THE AMIR DIWAN,
NOW IN PEACE IN HEAVEN.**

METRE.

The metre of this poem is *Mujtas Musamman Makhbún Mahzúf*, and runs thus:—

Mufa'ilun Fa'látun Mufa'ilun Fa'ilun.

LINE 1. In every springtide, the flower brings out its head from under the earth: but a flower has disappeared which will not show itself for a hundred spring seasons to come.

LINE 2. Such a flower has disappeared, that from this day till the Day of Judgment, tears will flow for it from moist eyes.

LINE 3. Such a flower has gone away, that though it was still a bud, it contained two buds (*i. e.* lips), each of which was filled with a thousand bags of sugar.

LINE 4. A flower has vanished, which possessed two spikenards (*i. e.* ringlets) of Chinese musk, and under the two spikenards had two red tulips (*i. e.* cheeks) hid from view.

LINE 5. Halloa! Who was it? Where did it come? What did it say? And what became of it? Because in all that I see, I find no trace of any of those four things.

LINE 6. What candle was it that was extinguished before it was lighted? What flame was it that turned to ashes before it had blazed up?

LINE 7. Why, like the morning star, did she set before having risen? Why, like the dawn of day, did she depart without having dawned?

LINE 8. Such a pearl has gone out of the shell of the earth, that the shells of people's eyes have become filled with pearls (of tears).

LINE 9. Such a meteor has fallen down from the heaven of greatness to the earth, that by that meteor the lives of people have become filled with sparks (*i. e.* sorrowful).

LINE 10. She was like the Sun and the Moon in excellences of beauty: when she has died, you might as well say that the Sun and the Moon have ceased to exist.

LINE 11. In the eloquence of her speech, she was the support of Reason and Excellence: when she has died, you might as well say that Reason and Excellence have disappeared.

LINE 12. Her face became blue by the slap of death: how strange that the rose should turn into a violet, or a tulip into a lotus.

LINE 13. In her lifetime, by her beauty, and after her death, by grief, in both cases she has agitated the world.

LINE 14. I believe that God has inflicted punishment on the world, because separation from her is the direst of all punishments.

LINE 15. Her face had opened out the door of Paradise to the world: she hid her face and that door was closed to the world.

LINE 16. She has walked along to the garden of Paradise, and, by her excellences, she has added another garden of Paradise to the (existing) garden of Paradise.

LINE 17. Do not say that the ornament of her beauty can be enhanced by Paradise: in fact she will improve the loveliness of Paradise by her face.

LINE 18. What tidings were these? Where did this messenger come from? Would to God he had not come, and had not given these tidings.

LINE 19. Would to God that this news proves untrue. I am confounded, and do not know how and in what manner I should believe it to be true.

LINE 20. How did the blossomed flower drop from the branch in a moment, and how did the Full Moon vanish out of sight all at once?

LINE 21. How did the newly blooming spring in a moment turn into autumn? How did the fruitful tree drop its fruit by a single gust of wind?

LINE 22. Have you ever heard of a tulip drooping before having blossomed, or have you heard of a narcissus withering before having grown?

LINE 23. O noble damsel! Are not we all your menial servants? Who advised you to undertake the journey without (the retinue of) your servants?

LINE 24. We have consigned you, by whose generosity worms and reptiles had benefitted, to the worms and reptiles. May dust fall on our heads (*i. e.* may we be cursed).

LINE 25. We have let you go from our hand like an enemy, you whose generosity was pleasing alike to friends and foes. See what a friendship ours is.

LINE 26. What avails it if, by your departure, the departed ones are glad, while scars have been left on the livers of your survivors?

LINE 27. Your father had yet the eager desire, through his fondness, to send you a thousand presents from this clime.

LINE 28. To make an amulet of rubies for your arm, and to send a diadem of pearls for your head.

LINE 29. Who told you to make an amulet out of the wood of the tree (*i. e.* bier), and who told you to make your diadem out of the dust of the road?

LINE 30. Your father still desired, by subduing his enemies, to make your bed of silver, and your pillow of gold.

LINE 31. Who told you to make a pillow of the tablet of the grave, and who told you to make your bed of the dust of the grave?

EXPLANATION. By tablet is meant the brick which is placed under the head of a corpse at the time of burial among Mahomedans.

LINE 32. Your father had not yet made a waistband for you, when the hand of Death became your waistband, and the niche of the grave became your waist.

LINE 33. Instead of your sitting on the throne of glory, it was lamentable that your body should have rested on a plank (*i. e.* bier).

LINE 34. Instead of a silk robe having been put on you, it was deplorable that you should have been enveloped in a shroud.

LINE 35. Instead of reposing your head on a pillow of gold, it was sad that your head should have been placed on the brick of the grave.

LINE 36. It is lamentable that the camphor of the dead should be sprinkled on those curls of hair which in themselves possess the fragrance of ambergris.

LINE 37. O you, who are a pigeon of the highest heaven! Do not cry out now in grief, if you have flown from your cage towards your nest.

EXPLANATION. The word "cage" may mean either the corporal body or this mortal world, and the word "nest" refers to heaven.

LINE 38. God gives you a place in the arms of His Deputy, whether that Deputy be your father or the Prophet.

LINE 39. In either case, you have a place in the arms of the Prophet : do not give way to grief at having been torn from the arms of your father.

LINES 40, 41. O exalted nobleman ! You have often given, unasked, a thousand treasures of gems to the creatures of God. If your God has taken away one gem, do not be sorrowful ; because I am afraid lest the Wise Philosopher (*i.e.* God) be displeased with you.

LINE 42. Because when you will not give that gem which God has demanded of you, then why do you bestow, unasked, unlimited and countless gifts on His creatures ?

LINE 43. And again, you know that God is kind to every one a thousand times more than one's own mother.

LINE 44. If we were to count a thousand mothers up to Eve, still we all have sprung from Him, and he is the Fountain Head.

LINE 45. But Fate and Destiny have so ordained that in this world we are to experience nothing but sorrow and affliction.

LINE 46. He has placed our happiness in sorrow, while we understand it not : He has entrusted our mirth to death, while we are ignorant fools.

LINE 47. Sometimes we grumble and say :—"What oppression is the Dispenser of Justice exercising?" Sometimes we complain and say :—"What evil is the Source of all goodness perpetrating?"

LINE 48. Although God has, in order to test our understanding, manifested two hundred examples in the human system :

LINE 49. Does not the bitter potion of the physician, at the time of treatment, yield the (sweet taste of sugar in our palate, by virtue of its properties ?

LINE 50. Do we not entrust our arteries, which constitute the fibres of our bodies, to the mercy of the surgeon, so that he may apply the lancet ?

LINE 51. Nothing is more bitter than liquor, which we swallow with gusto, because its bitterness bears the fruit of sweetness in the body :

LINE 52. How could we go into raptures by the high and low notes of the harp, if the musician would not apply the plectrum to it ?

LINE 53. Yet, as our ultimate happiness is hidden from our view, we do not appreciate the virtues of death, and are afraid of it.

LINE 54. We take a delight in the perishable pleasures of this world, and do not understand that its joys are all sorrows, and that its gains are all losses,

LINE 55. What does a boy mounted on a wooden horse know what the throne of Solomon is, and what the steed of Rustam son of Zál-i-Zar is?

LINE 56. When the Chief of a village issues orders to a villager, what does he know who a King of China is, or who the Sultan of Turkey is?

LINE 57. An Arab goes into ecstasies over the brackish water of the desert: what does he know what *Tasnim* is, or what *Kousar* is?

EXPLANATION. *Tasnim* is the name of a fountain in Paradise, and *Kousar* is the name of a nectar-flowing river in Paradise.

LINE 58. When a spider catches a fly, it imagines that it has made a prey of a fierce dragon.

LINE 59. When a cat pounces upon rats, it imagines that Alexander has broken down the middle ranks of the army of Darius.

LINE 60. If any one were to make mention of an elephant to an apple worm, it would feel annoyed, and regard it as an utterly groundless story.

LINE 61. When a fly takes to wing, it looks down upon a griffin: when a horse runs, it does not think much of a hurricane.

LINE 62. A negro in Abyssinia thinks that his face, in resplendence and value, exacts a tribute (of admiration) from the Sultan of Turkey.

LINE 63. But if, in the course of his travels, he were to go to the country of Turkey, he would, through shame, throw a veil over his head like women.

LINE 64. Those valiant men are aware of the value of the above remarks, who make their life and heart into a shield against the arrow of affliction.

LINE 65. The word "*balá*" (affliction) in the Arabic vocabulary means a "test" that is to say, God tests the merit of His creatures with affliction.

LINE 66. A man is thought more of when his affliction is severe: a banner is commensurate with one's dignity, and one's garments are proportionate to his body.

LINE 67. More than a thousand years have passed since Hussain son of Ali suffered martyrdom, but his name is still mentioned on the pulpit.

LINE 68. God is, under all circumstances, independent of His creatures; but out of His extreme kindness, He acts as a guide to His people.

LINE 69. If faith or heresy does any good, it is to us: what matters it to God whether we are believers or infidels?

LINE 70. If there is any distinction between heaven and hell, it is for us: What difference is there to God between heaven and hell?

LINE 71. A star shines, and it deals alike with the pure and the impure: a cloud rains, and it behaves alike towards a thorn and a tree.

LINE 72. If your object is (to obtain a knowledge of) God, then do not seek any (other) object: seek the pleasure of your Friend, and renounce your own desires.

LINE 73. O nobleman! Listen to one thing more. If you have lost a gem, do not look for it to no purpose.

LINE 74. You entrust your goods to every one who is your servant, on the ground that he is a trustworthy servant.

LINE 75. Will that God, whom you know for certain to be the Creator of servants, do less than a servant towards guarding your property?

LINE 76. Listen to a little bit of advice from Kááni to-day, so that it may be of use to you to-morrow on the Day of Resurrection.

EXTRACTS FROM KULYAT (COMPLETE WORKS OF) GHALIB.

LIFE OF THE AUTHOR

Mirza Asad ulla Khán was the son of Abdulla Beg Khán. He had at first adopted the poetic name of "Asad," but afterwards assumed the name of "Ghálīb." He wrote the history of the Moghal Emperors of India, and intended writing the second part of it, but he could not carry out his intentions owing to the mutiny. He was the author of "Kulyát-i-Ghálīb," which comprises various eulogistic poems. He was a thorough master of the Persian language, and was fond of writing prose and poetry in it. He also wrote several works in the Urdu language, of which he was likewise a great master. He died at Delhi in the month of February or March 1869 A. D. or 1285 A. H.

IN EULOGIUM OF THE RULER OF THE WORLD, THE SHADOW OF THE CREATOR, WIELDING THE POWER OF DESTINY, QUEEN VICTORIA OF ENGLAND, AND EMPRESS OF INDIA. MAY GOD FOR EVER PRESERVE HER KINGDOM IN JUSTICE AND BOUNTY.

METRE.

The metre of this poem is *Muzáre' Musamman Akhrab Makfúf Maksúr*, and runs thus :—

Mafúlo, Fai'láto Mafá'lo Fai'lát.

LINE 1. Whatever Time itself has received in this reign, cannot be enumerated in the course of ages.

LINE 2. Do not think much of the swift-going compasses of the heavens: God has done justice to righteousness, and they have become fixed on a centre.

LINE 3. The doors of the heavens have been opened to the earth: every one has found at every path (*i.e.* walk of life) whatever he was seeking for.

LINE 4. Supposing that some calamity descended from above, it has, on reaching the earth, become transformed into the curls of the ringlets of a sweetheart.

LINE 5. When you behold the beauty of the Crescent on its first night, then know that the Moon has been compensated for her sufferings of dark nights.

LINE 6. When you behold the colour on the face of the rose, be glad, because the rose has ultimately been recompensed for the pain inflicted by the arrow-head of its thorn.

LINE 7. The gracious favour which the people have received from God, has improved the friendly relation between earth, air, fire, and water.

LINE 8. Consequently in this world, nothing which is made out of these four elements shows a tendency towards any thing but justice.

LINE 9. Every person has attained to honour in proportion to his natural qualities : every thing has acquired a reputation according to its intrinsic worth.

LINE 10. Even if a master bestows an order of emancipation on his slave, still he finds him at the door of his house like a slave.

LINE 11. And if the slave himself, under the influence of anger, tears up the bond of slavery, he receives a certificate of approbation from his master.

LINE 12. The Moon has assumed her brightness, and the Sun his radiance, anew : day and night have assumed their proper aspect of day and night.

LINE 13. Mars has resolved to equip itself with a sword and a belt : Venus has been inspired with a desire to exercise the plectrum and the strings (of a musical instrument).

EXPLANATION. According to the Persian mythology, Mars is the god of war and Venus the goddess of love.

LINE 14. Vision has removed the manifested disturbances from sight : Reason has had the hidden treasures manifested to itself.

LINE 15. The cup has by the wine (contained in it) shed the lustre of the Sun : society has acquired the freshness of the blooming spring from the dining table.

LINE 16. The face of speech has obtained the smoothness of the flower's lobe of the ear (*i. e.* petals) : the scratching sound of the pen has acquired the pleasing effect of the song of the nightingale.

LINE 17. Old customs have been upset in the world : every person has received fresh happiness in every kind of vocation.

LINE 18. The blessings of morning prayer have devolved on the wine-drinking Ghálib : the taste for the morning draught (of wine) has been acquired by the night-waking hermit.

LINE 19. The highwayman has surrendered his own property to the wayfarer: the pupil has obtained permission for play from his teacher.

LINE 20, 21. As the lover has found his tyranny-practising sweetheart to be very sympathizing and commiserating towards himself: therefore, if his desire for a look from his beloved has become mortified in his heart, he has found the black eyes (of his sweetheart) mournful in condolence.

LINE 22. If there is a hermit, even he has taken away wine from me in a cup; and if there is a criminal, even he has received pardon from the Sovereign.

LINE 23. The lock of the mind of the enemy, which used to remain unopened, has found the key of protection, which is as sharp as the fangs of a snake.

LINE 24. Even mischief has not been grudged the enjoyment of pleasure: it has also found its bed woven out of the warp and woof of the fibres of flowers.

EXPLANATION. That is, mischief, by resting on a soft bed, has fallen into slumber.

LINE 25. The heading of the letter of pleasure is written in a pleasant style: the garden of desire has obtained fruit-bearing trees.

LINE 26. Good fortune has burnt wild rue, because the kingdom has become prosperous: the country has sung praises, because sovereignty has found its orbit.

EXPLANATION. Wild rue is a plant, the seeds of which are burnt to neutralize the effects of the evil eye.

LINE 27. Through the royal administration, and the imperial statutes, pleasure and mirth, and wisdom and justice, have spread all over.

LINE 28. Victoria, by whom the world has flourished, has, by her kindness, shown favour to the oppressed people of India.

LINE 29. She has, with the aid of her good fortune, gathered together a festive assembly, because prosperity has found the dispositions (of people) to be inclined towards indulgence.

LINE 30. As the throne has obtained a solid dignity, it gets so puffed up with pride that it vies with the crown.

LINE 31. As the crown has found the object of its desire in its arms, it feels so proud of itself that it goes on swelling out on the surface of the throne.

LINE 32. Her Crown and Throne should have been embellished with stars: I am proud of her condescension in being content to accept jewels (for the purpose of embellishment).

LINE 33. The ruby-producer of the heavens, whose shop consists of mines, has brought whatever he found in the skirts of the mountain.

LINE 34. The stone which had received the impression of a ruby or an emerald, has found its bosom pierced as if with thorns, by the strokes of the adze.

LINE 35. The dignity of the Sun has increased in the estimation of the stars: it is not only a precious pearl that has attained glory.

LINE 36. Jamshed, who had no ambition of rivalry with the Sovereign, has accepted the office of a cup-bearer, and found access to the Royal Circle.

LINE 37. Henceforth the expression "Keep off," used by the door keeper towards Jamshed, will often be the subject of talk among the people.

LINE 38. Her Majesty's highmindedness did not choose to extract wine from grapes; for this reason, during her reign, the Pleiades are being pressed in the wine distillery.

LINE 39. Although the spring has undergone great exertions in attending to things, yet it knows that it has reaped benefits beyond calculation.

LINE 40. It has brought with it diverse signs of colour and smell, and has taken away with itself whatever it did not find suitable for use.

LINE 41. Where can a bud find room in such a crowd caused by the plentitude of colours? If spring brings it out, it finds its body scratched.

LINES 42, 43. That wave which water has shown in precious pearls, has been regarded as the wages (*i.e.* gift) for wayfarers; and that fermentation which blood has undergone in the navel of the deer of Tartary, has become food for the souls of friends in the assembly.

LINES 44, 45. On the day when the successful Sovereign bestows honour on the horse for the purpose of a ride and hunt, the Leila (*i.e.* sweetheart) of the world covers herself with a veil out of the dust of the road, and the dromedary of the heavens finds a nose-string out of the line of the path.

LINE 46. If, in the hunting field, an arrow darts from the bow handle, the roe finds the mark of tail-expanded antimony in its eye.

EXPLANATION. That is, the arrow lodges in the roe's eye; and since a part of it remains in the eye, and a part outside, it resembles the way in which sweethearts apply antimony to their eyes, leaving a mark outside a corner of the eye like a tail.

LINE 47. It is right if the horse neighs with pleasure at its destination, and it is fitting that it should swell with joy in having found so masterly a rider.

LINES 48, 49. In the world, the Crown and the Signet are the emblems of royalty, and every one who became a Sovereign in the world has found both of them. But our Sovereign is such that by the pomp of her dignity, the Crown has been exalted, and the Signet honoured.

LINES 50, 51. My pen had not grown in this fashion even by the vegetable power of growth, although my melting spirit watered it a hundred times : I know that it is due to the tendency of this age that the cut-off branch of my pen has now borne these fruits and leaves.

EXPLANATION. The poet means to say that it is only in writing the praises of Victoria that he has been able to compose such elegant verses.

LINE 52. Indeed ! Why should it not be so, seeing that, by the munificence of the times, Abán and Mehr (autumnal months) have acquired the virtues of the blooming spring ?

LINE 53. The mountain has become covered with an abundance of tulips of spontaneous growth, and the earth has become, as it were, dust-covered by the appearance of spikenards and basils.

LINE 54. The breeze has found the skirt of the flower in the hand of the poplar tree, without there being the stimulus of a desire for the golden stamina of it.

LINE 55. The villager who yesterday found the tulips at the foot of the mountain, has to-day found them on the top of it.

LINE 56. Expressions of rhyme have come to an end in the praise of colour and smell : I am therefore compelled to conclude the praise of the Sovereign with a prayer.

LINE 57. This happiness was reserved for the Sovereign from the beginning of creation ; the time having now come, she has received it from the trust-restoring angel.

LINE 58. God forbid that the life with which the lively-minded Sovereign has been endowed by the Creator, should prove to be temporary like the lives of the people.

LINE 59. Her everlasting wealth cannot be truly computed, although it may at some time have been counted by arithmetical figures.

LINE 60. As the pocket of the *thing named* is filled with the worth implied by the *name*, hence wherever the accountant writes *Alif*, he finds it one thousand.

EXPLANATION. The word *Alif* in Arabic means one thousand : and since everything is found to possess the quality implied by its name, whenever the accountant writes the letter *Alif* to stand for the figure, he finds that it denotes 1,000.

EXTRACTS FROM KULYAT (COMPLETE WORKS OF) SA'ADI.

LIFE OF THE AUTHOR.

Sheikh Maslah-ud Din Sa'adi ul Shirázi was a celebrated Persian poet. He was born at Shiráz in 1175 A. D. or 571 A. H., and died in 1292 A. D. or 691 A. H., aged 120 lunar years. He was a great traveller, and made as many as fourteen pilgrimages to Mecca. Besides the famous books called Gulistán and Bostán, he wrote several other works consisting of odes, elegies, and miscellaneous poems, all of which are held in high estimation. His style is characterized by simplicity of language, eloquence of diction, and a tone of sublime morality. His tomb is still to be seen in the neighbourhood of Shiráz.

ON GOOD COUNSEL AND ADVICE.

METRE.

The metre of this poem is *Mujtas Musamman Makhbún Maksúr*, and runs as follows :—

Mufai'lun Fai'látun Mufai'lun Fai'lát.

LINE 1. According to the view of sages, wealthiness does not consist of riches, because riches last up to the brink of the grave, and after that one's deeds (go with him). *He who has a large stock of riches will carry it to the grave as nearly as*

LINE 2. I am communicating to you whatever I was commissioned to say: whether you may be admonished by my words, or whether you may be annoyed.

LINE 3. There should be a fit occasion, and then suitable advice: when the hearers are devoid of intelligence, what purpose can be served by elegance of speech?

LINE 4. In the ears of an ignorant person, the advice of the whole world is like wind in a cage, or water in a sieve.

LINE 5. No one becomes a man merely by means of eyes, ears and the mouth; because an image on a wall also possesses the same lineaments.

LINE 6. O philosopher! do not fix your mind on this bridge of destruction, *which* because wise men never reposed confidence in this world.

LINE 7. This world rears one with the same kindness with which it rears a pearl, and then with wrath it crushes one to pieces like brickbats.

LINE 8. Do not look at the world with the eye of desire, because the back of a snake is beautifully coloured, but its venom is fatal.

LINE 9. Do not place any reliance on this transient life, because the remaining five (i. e. few) days will also soon pass away.

LINE 10. Life has almost passed, and yet we have not trodden the path of righteousness : I swear by the truth that so many years have passed away in play.

LINE 11. Now that I have the inclination to do good, I have not strength left for devotion : alas for the period of youth, which has been spent in striving after impossibilities.

LINE 12. It is now the time for repentance and contrition, and for remaining awake : lift up your hands in prayer, and prostrate yourself on the dust.

LINE 13. May you be blest with a union with the Almighty, because sooner or later you will have to part company with your (worldly) relations.

LINE 14. Beneath the burden of sin, I cannot lift my foot ; because a porter trudges slowly under a load.

LINE 15. I have now been reduced to such a condition that I have no hope of future welfare : my only hope is in the forgiveness of God, the Benefactor and the Most High.

LINE 16. Will not the sun of the frail body of man come to a decline, when decline is inevitable for the Sun of the firmament ?

LINE 17. Even now the pigeon of the passions is formulating hopes, when the hand of the oppression of Time has plucked off its wings and feathers.

LINE 18. I have become so emaciated that when I go up the roof, people point at me with their fingers at the time of evening prayers, as if I was a crescent.

LINE 19, 20, 21, 22, 23. "O mighty Lord ! For the sake of those personages who are devout acquirers of Thy knowledge, and who adore Thy Beauty, and who are valiant men of the field of Thy knowledge, and who have vanquished their passions with the strength of their arms of austerity—and brave men are made for war—and who did not gratify the cravings of their passions in this world of

vain-glory, and who have practised patience in times of affliction, and who suffer blows of fists, and endure persecutions, and who remain happy during the night of separation in the hope of the morning of union: I adjure Thee by the secrets in the bosoms of Thy friends detailed above, that Thou show mercy and grace to all the people in general."

LINE 24. I see no way and find no remedy except to love the personages who tread in the right path.

LINE 25. I cherish great hope from the society of holy men, because men possessed of capital do show mercy to men of little worth.

LINE 26. It is possible that the occupiers of high seats in the Court of Acceptance (*i. e.* of God) may cast a look at the row of helpless people standing in the place of shoes (*i. e.* very low).

LINE 27. I have confidence in the bounty of everlasting renown (*i. e.* of God), because it is not only to-day that He has showered favours.

LINE 28. We have always enjoyed His bounties and His gifts: where can boys go from the threshold of their Patron?

LINE 29. Our request has reference to nothing but the treasure of His bounty: what need is there even for a request, seeing that He knows our condition?

LINE 30. I am the same tyrant and fool, as Thou hast pronounced (in a verse of the Korán): O Thou Most Merciful! What can be accomplished by the weak and the ignorant?

LINE 31. How can I be enabled to lift the burden which could not be lifted by the heavens, and the earth, and the mountains?

EXPLANATION. God in a verse in the Korán says that He offered wisdom, *i. e.* the power of distinguishing between good and evil, and the responsibility for evil deeds, to the heavens, and the earth, and the mountains, but they refused to accept the offer, while man, who was ignorant and a tyrant to himself, foolishly accepted it.

LINE 32. O God! bring my life to a happy end through Thy mercy and grace, because this is the end of all my hopes.

LINE 33. I am unable to utter the praises of Thy Majestic Presence, because conjecture, imagination, and theory have no access there.

LINE 34. O Sa'adi! stop at the threshold of devotion, because the power of imagination is debarred admission into the pavilions of glory.

IN PRAISE OF SPRING.

METRE.

The metre of this poem is *Ramal Musamman Makhbûn Maksûr*, and runs as follows :—

Fâ'ilâtun Fâ'ilâtun Fâ'ilâtun Failât Fâ'ilâtun.

LINE 1. The banner of the power of early spring has been raised in the forest, and the army of the troubles of winter has gone from over our heads.

LINE 2. In order that he might remove the ermine cap of snow from the head of the mountain, the Turk (*i. e.* brigand) of the heat of the Sun has prepared himself for plunder.

LINE 3. The morning breeze has adorned the brides of the flower-garden with every pearl which was fetched from the heart of the sea by the diving clouds.

LINE 4. What a fragrant smell this is which has come from the direction of Khallakh, and what a breeze this is which has blown from the direction of the forest!

LINE 5. What a pleasant breeze this is, that even Paradise is astounded by it; and how beautiful does the earth look, that even the heaven is inclined to make friends with it!

LINE 6. As incomparable pearls have grown in the flower-garden, the green vault of the sky has become red by the reflection of the garden.

LINE 7. It is the season for the music of the harp; and amidst the assembly of the drinkers of the morning draught, the nightingales have set up their warbles and carols in the garden.

LINE 8. The ragged garment of the *Sûfi* smells of wine, and the frenzy of madness proceeds from the breast of the sage.

LINE 9. The wailing cries of lovers have reached the heaven from the earth, and the cries of fanatic devouts have gone up from the earth to Pleiades.

LINE 10. As beautiful damsels have gone in large numbers to the forest for a stroll, the flower-garden, the flower shrubs, and the tulips have given vent to cries (expressive of mortification).

LINE 11. To-day the lover is seated by his sweetheart in such rapture, that the mind of the hermit has become forgetful of the cares of to-morrow (*i. e.* of the Day of Judgment).

LINE 12. Wherever the face of a sun-like beauty has cast its shadow, there the helpless lover has stood up after girding his loins like the sign Gemini.

EXPLANATION. The sign Gemini is represented by twins having a common waist,

LINE 13. Every one has been inspired with a desire to behold the face of a rose (or a beauty) : it is not the nightingale alone which has become inspired with this desire.

LINE 14. I do not know how the tulip has bloomed with elegance in comparison with the face of my beloved; nor do I know how the cypress has ventured to stand up before her stature.

LINE 15. O intoxicated Narcissus! Place your head on the pillow of non-existence, because she, with intoxicating eyes like narcissus, has risen from her morning sleep.

LINE 16. By her speech, reason flew from every mind : I am a lover of her with a cypress-like stature, who is so gracefully built.

LINE 17. When from her day-like face, she threw aside the veil of ringlets, you might as well say that the long dark night has been lifted off the face of the Day of Judgment.

LINE 18. When people opened the pages of the excellences of the beloved one, the pen of safety passed away from the enamoured lover.

LINE 19. The Turk of affection for her has so robbed the foundation of patience, that the mysteries of the Ka'aba have been revealed to the world.

EXPLANATION. It is said that the doors of the Ka'aba are always closed, and its interior is therefore full of mystery. Here Ka'aba signifies the heart of the lover. The poet says that the heart of the lover has become so impatient that it has let out its secrets to the world.

LINE 20. O Sa'adi! How long will you cherish the idea of blackening (*i. e.* writing on) paper? Even the head of the pen has gone mad with your hand (*i. e.* with your voluminous writings).

ON GOOD COUNSEL AND ADVICE.

METRE.

The metre of this poem is *Mujtas Musamman Makhbún Maksúr*, and runs as follows:—

Mufá'ilun Fai'látun Mufá'ilun Fai'lát.

LINE 1. Life is pleasant. Alas! It is not everlasting. Much reliance cannot be placed on these fleeting five days (*i. e.* this short life).

LINE 2. The tree of the stature of fir-resembling man does not always possess the freshness of the young plant of youth. ^{in fullness}

LINE 3. The flower is lively, blooming, fresh, and fragrant ^{though} but there is, as you know, no hope of its permanence.

LINE 4. Do not hope for perpetual nurture in the bosom of the mother of Time, because there is not an atom of affection in her.

LINE 5. Do not be proud and forgetful, hanging down your head like a sheep; because it is not in the nature of this wolf (*i. e.* Time) to tend the flock.

LINE 6. What necessity is there for speaking or listening about what is quite clear, seeing that the faithlessness of the revolution of the heavens is not a hidden thing?

LINE 7. What spring breeze has ever blown in the world, in the wake of which there was not the calamity of autumn?

LINE 8. If you were to acquire all the countries on the face of the earth, they would not be worth the value of one day's existence.

LINE 9. O Friend! Do not fix your heart on this caravanseraï (*i. e.* this world), because it is not the custom of a caravan to build a house (in the course of its journey).

LINE 10. If the world is quite in consonance with our wishes, and the enemy (*i. e.* death) is in pursuit of us, I swear by friendship that the world is not a place for the gratification of our desires.

LINE 11. Like an idol-worshipper, you have become so absorbed in outward appearances, that you are lost to the delights of inward realities.

LINE 12. The adorers of God have renounced the world, because the lover of Indifference does not care for any other world except Indifference itself.

LINE 13. Keep your tongue under control, so that you may not be taken away to hell; because there is nothing in the world more damaging than the tongue.

LINE 14. Do good deeds, and seek not fame, because for sages there is no safer road than the lane of obscurity.

LINE 15. Tread in the path of righteousness, and remain wherever you like; because the corner of seclusion of pious men has no reference to locality.

LINE 16. Lift up the hand of supplication before the Court of Him who has no wants (*i. e.* God), because a godly man has no other business than to recite the praises of God.

LINE 17. Do not offend your friend, because it is a matter of regret to make a friend angry with you: more especially a Friend who has no parallel.

LINE 18. What is the use of showering the rain of good counsel on the heads of people, when the mouth of a man is not open with desire like a mother-of-pearl? *with its precious drops which*

LINE 19. O Sa'adi! You have conquered the world with the sword of rhetoric. Be grateful (to God), for this is due to nothing but the grace of Providence.

LINE 20. In the way that the renown of your poetical compositions has traversed the world, the Tigris has not, because its waters have not such a flow as this.

LINE 21. Every one who claims rivalry with me will not come out successful, because good fortune is not to be attained by feats of strength.

LINE 22. Tell master perfume-seller not to praise up his own musk, because a fragrant scent does not remain hidden from the purchaser.

ON GOOD COUNSEL AND ADVICE.

METRE.

The metre of this poem is *Muzári' Musamman Akbrab Makfúf Mahzúf*, and runs as follows:—

Mafúlo Fa'ílátu Mafai'lo Fa'ílun.

LINE 1. O my soul! If you look with an inquisitive eye, you will prefer poverty to wealth.

LINE 2. O King of the time! When your time (of death) comes, then you will also be on the same footing with the beggar at your palace.

LINE 3. Although the drum is beaten five times at the door of your palace, still you shall give up your turn to another, and pass away.

LINE 4. The world is a woman, perfidious and heart-alluring; but she does not faithfully go through the state of wedlock with any one.

LINE 5. Walk slowly, because this body of earth, on the head of which you stand to-day, covers the head of many a man (i.e. many men are buried under it).

LINE 6. The pregnant woman, who gave birth to so many children and then killed them; what other person can expect a maternal affection from her?

LINE 7. This ghoul, with a masked face, a short stature, and eye-bewitching quality, captivates the heart by its scent-besmeared sheet.

LINE 8. Harút, from whom the people of the world learn sorcery, was suspended in [a well by the blandishments of beauties with the aid of sorcery.

LINE 9. Do not imagine that manliness consists in strength of hand and physical power : if you can come out successful in conflict with the passions, then I will know that you are a clever man.

LINE 10. Notwithstanding your lion-heartedness, you have been made a prey of by the dog of a devil : O unworthy man ! you had better die, for you are worse than a cat.

LINE 11. Beware, lest the gratification of your passions should plunge you into a whirlpool, where swimming will not avail you.

LINE 12. You have devoted your mind to your passions and desires ; and then you bestow only a cursory thought over the affairs of the next world.

LINE 13. Your having purchased the world at the expense of faith, is due to your folly : O you bad bargainer ! You are purchasing worthlessness in exchange for your all.

LINE 14. As long as the vitality of the recognition of God does not animate your person, so long will you be like a contemptible animal in the eyes of those versed in Divine knowledge.

LINE 15. Many men, to whom the devil himself is a slave in point of their evil nature, look more beautiful than fairies in their outward appearance.

LINE 16. If you were to appreciate your real worth, you would be in closer communion with God : cultivate good habits, because you proceed out of a pure jewel (*i. e.* the light of God).

LINE 17. How long will your wants and your greed drag you through land and sea ? Appreciate your real worth, because you are an ocean of pearls.

LINE 18. It is clear that you are a drop which has little value ; but if you are properly tended, you will become a pearl.

LINE 19. If you aspire after the philosopher's stone of good fortune, then know your true worth ; because you are red sulphur.

EXPLANATION. The red sulphur of the alchymists is said to possess the quality of converting baser metals into gold, like the philosopher's stone.

LINE 20. O bird, who are ensnared in the net of the promptings of your passions ! How can you fly in the atmosphere of the region of the saints ?

LINE 21. You are a white hawk of the garden of God's love ; but what is the use of it, because in the matter of your desires, you are like a wing-clipped pigeon ?

LINE 22. Do not, like an ill-omened owl, cast your shadow on ruins : try to attain the height of Sidra (a tree in Paradise), because you are an auspicious bird.

LINE 23. The path which the devil treads leads to hell : beware, lest you walk in his footsteps.

LINE 24. In the company of the misleading companion (*i. e.* the devil), you are like one ensnared in the noose of an enemy with an unsheathed dagger.

LINE 25. One road leads to ultimate welfare, and another leads to hell : now you have the choice (between the two).

LINE 26. Your ear listens to traditions, but your mind is indifferent to them : you (*i. e.* your ears) are elliptical in shape, and are like the chain of a door.

LINE 27. Do not claim to be superior to others in knowledge : when you give way to pride, you are even lower than the meanest people.

LINE 28. Tell the learned expounder of the Korán from me :— “If you do not exert yourself to be practical, then you are a fool who is short of the mark.”

LINE 29. I do not know any fruit of the tree of knowledge except practice: if you do not couple your knowledge with practice, you are a branch without fruit.

LINE 30. You have not fulfilled even one of the hundred requisites of knowledge; and are searching for another sort of knowledge through your desire for dignity.

LINE 31. Knowledge constitutes humanity, manliness, and civility : without these you are a brute moulded in a human figure.

LINE 32. What use is there in any knowledge which you do not act up to ? After all, the eye is intended for you to see with.

LINE 33. To-day you are proud of your eloquence, because you bring forward a thousand arguments in support of every nice point in the traditions.

LINE 34. To-morrow you will be disgraced in the place of reckoning, if you do not account for your conduct, and do not bring forward an excuse.

LINE 35. And if you were to bring forward a hundred thousand excuses for your sin, still a married woman cannot have the graces of a maiden.

LINE 36. Sages have attained dignity by their own exertions and labours : what height will you reach, O unworthy man, by pandering to the desires of the flesh ?

LINE 37. To renounce carnal desires is the channel of the river of Divine knowledge : be a divine in your own nature, and not by the ragged garment of a Kalandar.

EXPLANATION. Kalandars are a body of Mahomedan monks, who renounce the world and devote their attention to the service of God. They are generally clad in black.

LINE 38. Do not look down with contempt on any one inferior to you : if you are better off in worldly goods, you are but his equal in nature.

LINE 39. And if you, without any worth, by reason of your wealth, display haughtiness to a philosopher, he will regard you as the anus of a donkey, though you may be the ambergris-producing cow.

LINE 40. Be obedient to God, and a protector of the people : if you adopt these two *Karans*, you will be like Alexander.

EXPLANATION. Sikandar or Alexander the Great was surnamed *Zul karnen*, i. e. possessed of two *Karans*. *Karans* mean either two horns, or two locks of hair, or the two sides East and West. It is said that this title came to be applied to Alexander, either because his head was figured as Ammon with the Ram's horns on coins and medals, or because he had two locks of hair on his head, or because his conquests extended from East to West.

LINE 41. The life that is passing, strive under all circumstances to spend it in winning the approval of the peerless Creator.

LINE 42. This death is a dragon, fierce and coiled up ; but what anxiety can you have about it, when you are wrapped up in a pleasant sleep ?

LINE 43. You are reposing at ease in unconcern, and in the enjoyment of your heart's desires : you do not even once think of the narrow cell of the grave.

LINE 44. If ever you pass by the graves of mighty men, strip your head of the pride of royalty and chiefship.

LINE 45. Because in that place you will see the figures of the idols of A'zar broken up by the hand of vicissitude, as if by Abraham.

EXPLANATION. A'zar father of Abraham was an idol-maker. But Abraham, being opposed to idolatry, destroyed the idols made by his own father. By idols is here meant the bodies of the dead buried under ground, and decomposed by time.

LINE 46. The head and the delicate sides of a mighty man are lying helplessly, like a poor man with a brick for his pillow, and dust for his bedding.

LINE 47. If you are a true discerner, submit to the will of God ; because those versed in Divine knowledge have obtained the treasure of tranquillity from the corner of contentment.

LINE 48. Your son is a creature of God ; don't be anxious about him : who are you, who would nourish him better than God ?

LINE 49. If he is fortunate, the treasure of prosperity is for him ; and if he is unfortunate, why do you trouble yourself more about him ?

LINE 50. Before you and I (came into existence), Destiny had impressed the faces of souls with the Royal Signature of blessedness, and the scars of ill-luck.

LINE 51. He who was not blest by God, in the beginning of creation, with the necklace of prosperity, how can he avoid carrying the iron chain of misfortune?

LINE 52. Mind! My admonition is of a fatherly character: listen, and don't behave like a stranger, because you are of the same faith with me.

LINE 53. Do not consider it beneath you to associate with a hermit with dishevelled hair and a dust-covered body; because at the time of death your hair will also become dishevelled, and in the grave your body will also become dust-covered.

LINE 54. Do not shun their society, because in Paradise they will not care even for the red and green and embroidered silken robes (furnished there).

LINE 55. The surface of the earth is resplendent by their faces, just as the sky is by Venus, and the Sun, and Jupiter.

LINE 56. Walk into the court of Sa'adi's mind, if you wish justice to be done to the art of poetry by the king of speech.

LINE 57. Occasionally, the idea enters my head that I am he who has conquered the country of Persia with the sword of poetry.

LINE 58. Again my heart sinks through fear of learned men: what comparison can the witchcraft of Sâmri bear with the palm of Moses?

EXPLANATION. Sâmri was a magician who lived in the time of Moses. He made a golden calf and breathed life into it, but Moses burnt the calf. The palm of Moses refers to a miracle performed by him. When he took his hand out of his shirt, it was found to be white and radiant.

LINE 59. I feel ashamed of my worthless wares; but in a town a vendor of glass-ware sets up as a jeweller.

ON GOOD COUNSEL.

METRE.

The metre of this poem is *Mujtas Musamman Makbûn Maksûr*, and runs as follows:—

Mufâ'ilun Fai'lâtun Mufâ'ilun Fai'lât.

LINE 1. 'Alas for the days of youth and the period of juvenility, and the pleasures of childhood, and the mirth of self-will!

LINE 2. Old age has hung down the head of helplessness, after the haughtiness and highhandedness of youth.

LINE 3. Alas for the powerful arm ! Because the war of the revolution of the heavens is twisting the wrist of strength of the powerful arm).

LINE 4. Pooh ! O unstable and faithless Time ! What friendship is this that you do not abide with your friends ?

LINE 5. Who can place confidence in the gifts of your dainties, when you, like children, make gifts, and then snatch them back ?

LINE 6. Any thing that you at first bind tightly, you break it a thousand times more ; and any thing which you adorn beautifully, you break it more ruinously.

LINE 7. No one in his life ever achieved his object from you, whom you have not broken on the rack of misfortune.

LINE 8. If the change in physical condition causes increase of dignity, then it was not I who asked you to enhance the value of my dignity.

LINE 9. I prefer the disturbed reason and the light-headedness (of youth) : you are welcome to the tranquillity and steadiness of old age.

LINE 10. Give up the dignity, and knowledge, and learning, and urbanity of old age . where are the ignorance of youth and the ardent love of juvenility ?

LINE 11. When one cannot resist successfully against Destiny and Death, then there is hardly any difference between wisdom and folly.

LINE 12. Such a sympathizing companion has not departed from my bosom, after whom it may be possible to suffer (my loss) in patience.

LINE 13. Alas for the beautiful robe of symmetrical form (*i. e.* youth), and for the fringe of beauty on the sleeve of ease (*i. e.* juvenility)!

LINE 14. The dust of black down settling over the flower of the face looked just as if you had rubbed musk with rose-water on jessamine.

LINE 15. My lad ! if you are afraid of the wind of mortality, then do not, like a flower, pride yourself on your short life.

LINE 16. The time that is past will not be brought back by weeping, even though you were to mix your heart-blood with the moisture of your eyes.

LINE 17. The heavens have never sewn the garment of success for any one, whom they did not eventually reduce by misfortune to the position of one having a single garment left.

LINE 18. Time scatters, with misfortune, the festive assembly of the beauties of Yaghmá, like a dining table at a public feast.

LINE 19. To-morrow you will be trampled upon like the seeds of dates, though to-day you are a palm-tree by virtue of your dignity.

LINE 20. Your poor brethren have gone under the earth: you are still over the Pleiades through your pride.

LINE 21. The two-shuttered door of the eye does not always remain open: it is inevitable that one day you will close it up with earth.

LINE 22. You are cherishing ambitions, and are supporting yourself on the wind of life: are not these only five (*i. e.* a few) days in which you are indulging in mirth and merriment?

LINE 23. You have entertained a notion that you are a young and a lion-hearted man: go away; you cannot come out successful in conflict with even the foul dog of your passions.

LINE 24. If the heart of a believer be by nature soft as wax, (he is a true believer): O my heart! You are not (soft as) wax, but you are a hard stone.

LINE 25. When any one receives comfort from you, then it will be proved that you are in reality a benefactor of the people.

LINE 26. If you have spent your life in ignorance (*i. e.* sin), rectify your conduct with contrition, because there is no remedy except repairing the broken.

LINE 27. O Sa'adí! Do not prolong your discourse, but come to a stop, just as people in old age cease to be foppish.

LINE 28. And if the grace of Divine aid does not support you, then there is only wind in the hand of your exertions: mind, you weigh it not (*i. e.* do not do a useless act).

LINE 29. O Lord God! forgive me out of Thy grace and merey; because Thou art the Helper of the distressed, and the Forgiver of sins.

LINE 30. I have not brought wares worthy of Thy Presence: perhaps Thou mayest accept them through Thy special favour.

LINE 31. There is no chance of disappointment from the Court of Thy mercy: where can flies go to from a confectioner's shop?

SIKANDAR NAMA BY MAULVI NIZAMI OF GANJA.

LIFE OF THE AUTHOR.

Nizami was a very celebrated poet, born at Ganja in 1116 A. D. He was the son of Moyád, and his real name was Yusuf. Nizámi was his poetical name. He wrote this poem, Sikandar Námá, which contains the history of Alexander the Great, and is one of the most celebrated romances of the East. It is written in admirable poetry. The five following poems, called the Khamisa (five) are the principal books written by him:—viz (1) *Makhzan-ul-asár*; (2) *Larí-wo-Majnún*; (3) *Khusru-wo-shírín*; (4) *Haft-Paíkar*; and (5) *Sikandar Námá*. The Sikandar Námá was the last book he wrote, and it was finished on the 15th October 1200 A. D., corresponding to the 4th Moharram 597 A. H. He died the same year at the age of 84.

METRE.

The metre of the whole of the Sikandar Námá is *Mutakáráb Musamman Mahzúf* or *Maksúr*, and runs as follows:—

Fa'úluṇ Fa'úluṇ Fa'úluṇ Fa'úl.

IN PRAISE OF GOD THE MOST HIGH.

LINE 1. O God! The sovereignty of the world is Thine. It is our position to render service; the position of Lord is Thine.

LINE 2. Thou art the support of every thing high and low: all else are non-existent, and Thou alone constitutest existence.

LINE 3. Every thing high and low has been created: Thou art the Creator of every thing that exists.

LINE 4. Thou art the Teacher of wisdom, Most Exalted and Holy: with wisdom Thou hast delineated (*i. e.* embellished) the tablet of the earth.

LINE 5. When the argument in favor of Thy Divinity was established, Reason was the first to bear testimony for Thee.

LINE 6. It is Thou Who hast made wisdom clear-sighted, and Who hast lighted the lamp of guidance.

LINE 7. It is Thou Who hast made the firmament so high, and Who hast made the earth its centre of rotation.

EXPLANATION. This is according to the old notion that the firmament revolves round the earth.

LINE 8. It is Thou Who hast created, out of a drop of water, gems which are even more resplendent than the sun.

EXPLANATION. The word gems has three meanings; first, pearls; secondly, wise men; and thirdly, holy men, such as saints and prophets.

LINE 9. Thou, of Thy favour, hast created jewels, and hast entrusted their key to the jewel merchants.

EXPLANATION. The word jewels means poetry, and the meaning is that God has placed poetry within the control of poets.

LINE 10. It is Thou Who createst gems in the heart of stone, and Who investest them with colours.

LINE 11. The atmosphere (*i. e.* clouds) does not rain until Thou commandest it to rain, and the earth yields not until Thou orderest it to yield.

LINE 12. Thou hast adorned the world with such beauty, without having felt the want of a helper.

LINE 13. Of heat, and cold, and the dry, and the wet, Thou hast made a mixture in fair proportions as regards each other.

LINE 14. Thou hast exalted and embellished them (*i. e.* the said elements) to such an extent that wisdom cannot conceive better than that.

LINE 15. Thou hast made the arched heavens in such a manner that *thought* cannot go higher than that.

EXPLANATION. *Nil-o-far* or the water lily is a blue flower, and is used to denote the blue heavens.

LINE 16. The astronomer searches deep for their mysteries (*i. e.* the mysteries of the heavens), but he cannot find out how they were originally designed by Thee.

LINES 17, 18. We cannot do any thing except looking on, and sleeping, or again eating, and refreshing the tongue with a confession of Thy existence, and refraining from criticising Thy works.

LINE 19. Conception which goes beyond the above, leads one astray, and to pry into Thy mysteries is folly.

LINE 20. Of all that Thou hast created and embellished, Thou, Who art independent of all, hast no need of any of them.

LINES 21, 22. Thou hast created the Earth and Time, and similarly the revolution of the stars and the heavens, in such a manner that, however high thought may go, it cannot extricate its head from the noose.

LINE 23. When created things did not exist, Thou wert still God; and when all these things will cease to exist, Thou shalt still endure.

LINE 24. Thou wert not alone when created things did not exist, nor, when they were created, were any troubles entailed on Thee.

LINE 25. Owing to the greatness of Thy Presence, to Thee existence or non-existence is the same, whether it be or whether it be not.

LINE 26. Thou art not scattered, so that Thou mayest be gathered; nor art Thou extended, so that Thou mayest shrink in proportions.

LINE 27. Thou hast fixed the stars in the heavens, and Thou hast adorned the world with mankind.

LINE 28. It is Thou Who hast embellished the four elements, and hast fitted them into the constitution of human beings.

LINE 29. Thou hast raised high the citadel of the heavens, and hast confined the power of imagination in it.

LINE 30. Wisdom shines, (*i. e.* strives for Thee), but does not find Thee, because the power of wisdom cannot bear Thee (*i. e.* Thy Majesty).

LINE 31. Thy existence stones to death the messenger of reason from Thy inaccessible Court.

LINE 32. Vision's thought is not on the path that leads to Thee, and Thy Court is above all change.

LINE 33. The head which is exalted to glory by Thee, cannot be thrown down by the attempt of any one to knock it down.

LINE 34. Whomsoever Thy wrath has cast down and degraded, he cannot be exalted with the assistance of any one.

LINE 35. We are all helpless and obedient (to Thee), and it is Thou Who art (our Helper and Supporter).

LINE 36. Whether it be the foot of an elephant, or the wing of an ant, it is Thou Who hast given strength and weakness to each.

LINE 37. When Thou bestowest strength out of Thy Holy Power, Thou makest an ant destroy a serpent.

LINE 38. When Thou removest smoke from the way, then a gnat eats up the brain of Nimrod.

EXPLANATION. Nimrod, who found out that he would be killed by a gnat eating into his brain, surrounded himself with smoke to keep gnats off; but God removed the smoke in one place, and thus the gnat entered Nimrod's brain.

LINE 39. When Thou bringest defeat to the army of the enemy, Thou makest birds kill elephants and their masters.

EXPLANATION. This refers to the story of the invasion of the Ka'aba by Abrahah of Egypt, who came with the intention of demolishing the Ka'aba by the power of elephants, of whom he brought a large number with him. When he arrived close to the Ka'aba, God sent a host of swallows with stones in their beaks, and they showered down the stones on Abrahah's army and elephants, and destroyed them.

LINE 40. Sometimes Thou createst a good man from the human semen, and sometimes Thou makest a tree out of the stone (of a fruit).

LINE 41. Sometimes Thou bringest a Friend from an idol's temple, and makest a friend of a stranger.

EXPLANATION. By friend is here meant Abraham, who is called the "Friend of God," and whose father was A'zar the idol-maker.

LINE 42. Sometimes, notwithstanding the presence of such a home-bred Pearl in the house, Thou renderest one like Abu Talib an outcast.

EXPLANATION. Pearl refers to the Prophet Mahomet, in spite of whose presence in the house, his uncle Abu Talib was not converted to Islam.

LINE 43. Through fear of Thee, who has the power to utter a word except in submission to Thee?

LINE 44. Boasters have no access to Thee, because treasure has nothing to do with a torch.

EXPLANATION. By treasure is meant the mysteries of God, which should remain in the dark, *i.e.* imparted to persons who will keep them secret. Torch refers to boasters.

LINE 45. Thou takest away the tongues (*i.e.* power of speech) of those who are initiated into Thy mysteries, so that they may not disclose the secrets of the Great King.

LINE 46. In the dust of this dismal earthly body, Thou hast given me a lustrous mind and a pure soul.

LINE 47. If we become besmeared (with sins), there is no cause for anxiety, because all that earth can do is to become the dust of the road.

LINE 48. If this dust (*i.e.* mankind) had turned away from sin, then who would have found a way to Thy pardon?

LINE 49. If my sins had not been counted, then how wouldest Thou have been styled the Forgiver of sins?

LINE 50. Night and day, and morning and evening, in every thing I utter I make mention of Thee.

LINE 51. When I intend to sleep in the early part of the night, I hasten to recite Thy name by the rosary.

LINE 52. When I wake up from sleep at midnight, I call upon Thy name, and shed tears from my eyes.

LINE 53. And if it be morning, my attention is (still) turned towards Thee, and all day up till night I invoke Thy protection.

LINE 54. When I seek Thine aid day and night, do not put me to shame on the Day of Judgment.

LINE 55. So keep me, O Lord, Thou Supplier of all wants, that I may become independent of the people of the world.

LINES 56, 57. A worshipper who, by the true way of devotion, worships One like Thee, is blest with riches (*i. e.* prosperity) in this world, and is freed from torments in the next world.

LINE 58. It is Thou Who brought the people and the world into existence. Thou destroyest, and Thou also bringest to life again.

LINE 59. I have not got any account of my doings; whatever account there is of my doings is with Thee.

LINE 60. Thou art the source of both good and evil: (nay rather) the good springs from Thee, and the evil emanates from me.

LINE 61. Thou doest good, but I too have done no wrong in having ascribed the evil to myself.

LINE 62. The former expression (*i. e.* the good) originated from Thee, and the latter expression (*i. e.* the evil) will also terminate in Thee.

Another reading of line 62 is as follows:—In Thee originated the first impression, and in Thee will terminate the last expression.

EXPLANATION. The first impression has reference to "*kunna*" (Come into existence), which God uttered when he commanded that the world should come into existence, and the last expression has reference to "*kumna*" (Rise) which God will utter on the day of Resurrection.

LINE 63. It is Thou Who hast taught me the sacred verse, and it is for me to keep the devil away from me.

EXPLANATION. The verse here referred to is—" *Lā houl walā kūrāt illā billā alā azī'm*," the reciting of which, it is said, drives the devil away.

LINE 64. When Thy Name countenances me with favour, how can the devil take liberties with me?

LINE 65. I do not deem it proper, in my relation with Thee, to say that Thou art (the Author of all deeds), and then to say that I am.

LINE 66. Whether I am well off in life, or badly off, I lead my life just as Thou did'st create me.

LINES 67, 68, 69, 70, 71. I have such hope from Thy Court, that when I am removed from this world, and when the organization of my composition is dissolved, and the arrangement of my body is disordered, and the wind scatters the dust of my body, and my pure soul is not visible to any one; and when the searcher of my hidden existence ascribes non-existence to me, really existent: Thou wilt inspire him with a knowledge of the existence of myself, when absent (from the world).

LINES 72, 73. When I, who possess a defective intellect, have brought forward many convincing arguments in favour of Thy existence, mayest Thou also, when my cradle (*i. e.* body) is gone out of sight, inspire (the inquirer) with the knowledge that my soul exists, though my earthly remains have gone to sleep.

LINE 74. Make the inclination of my mind so zealous towards Thee, that whenever I come to Thee, I may come to Thee with alacrity.

LINE 75. All my companions will go with me up to the door (of the grave): when I am gone, these friends will turn into enemies.

EXPLANATION. "Companions" and "friends" have reference either to worldly relations, who, after one is dead, generally care more for his property than for him, or to the limbs of the body, which, it is said, will give testimony before God against the individual as regards acts done by him in this world. Compare with next line.

LINE 76. Whether they be eyes and ears, or whether they be hands and feet, each and all of them will leave me.

LINE 77. 'Tis Thou alone Who art with me as long as I exist. Let me not go disappointed from the door of Thy mercies!

LINE 78. In this passage (*i. e.* the world), when I am supplicating at Thy door, I do so in the hope of obtaining the crown (of glory).

LINE 79. The head which is exalted to glory by Thee, cannot be thrown down by the attempt of any one to knock it down.

LINE 80. The head which I don't hesitate to sacrifice at Thy door, it will be better if Thou bestowest a crown on that head, and not a sword.

LINE 81. That order which Thou did'st pass in the beginning of creation, and all that Thou hast ordained, cannot be scored through with a pen.

LINE 82. But I, obedient to Thy Will, do, of my own good pleasure, gladden my heart by these utterances.

LINE 83. Thou hast said that when any one asks for a blessing in a distressed state of mind, Thou will accept his prayer.

LINE 84. When I know Thee to be the Deliverer of the helpless, how can I help invoking Thee in my helplessness?

LINE 85. Yes. It is for Thee to cherish the poor, and it is for me to adore Thee.

LINE 86. There are only two things which are magnificent and glorious: Sovereignty from Thee, and adoration from us.

LINE 87. I have become so broken down, and in fact shattered to pieces, that the vigour of my body (or mind) has all been destroyed.

LINE 88. It is Thou alone Who canst save me from being broken down; and if Thou dost break me to pieces, Thou wilt give me the restoring medicine.

LINE 89. When, at the time of midnight (*i.e.* the darkness of the grave), I invoke Thy protection, do Thou light my way with the moon of Thy grace.

LINE 90. Protect Thou me from the wiles of robbers (*i. e.* devils), and do not make the minds of my enemies glad over me.

LINE 91. First grant me gratitude, and then treasure: first grant me contentment, and then affliction.

LINE 92. If Thou involvest me in any calamity, grant me contentment first, and then the calamity.

LINE 93. Any calamity which may exhaust my patience, keep far from me, O Thou, Who art above oppression.

LINES 94, 95. Whether Thou breakest me to pieces, or keepest me on the rack, or convertest me into a handful of earth, or reducest me to dust, or whether I am scattered into disorder: still I will never cease to adore Thee.

LINE 96. In whatever corner I may lie, I will praise Thee; and wherever I may remain, I will acknowledge Thee to be God.

LINE 97. The end of all things is destruction. It is Thou alone Who wilt endure in the same condition.

LINE 98. The searcher after Thee has lost his key (*i. e.* has not achieved success), because he tried to find Thee with the power of his own intelligence.

LINE 99. Any one who sees Thee with Thy aid, rends in pieces the foolish pages of (philosophy).

LINE 100. Thou canst not be found except with Thine own assistance, and the bridle should be turned away from every other door.

LINE 101. If the idea rests only as far as this, you have found the goal of your destination. If you go beyond this, your mind will be involved in perplexities.

LINE 102. I have entrusted my capital to Thee. Thou alone knowest the account of any excess or deficiency.

EJACULATIONS TO GOD THE MOST HIGH AND EXALTED, AND SUPPLICATIONS AND HUMILITY BEFORE HIM.

LINE 1. O Thou Most High, and Bestower of dignity! I am helpless: Thou alone art my Helper and Supporter.

LINE 2. I originally brought nothing from my home (*i. e.* non-existence): Thou hast granted every thing, and my body belongs to Thee.

LINE 3. When Thou hast made my lamp radiant, keep far from me the torch-extinguishing wind.

EXPLANATION. By lamp is meant the mind, by radiant is meant inspired with Faith, and the torch-extinguishing wind means scepticism.

LINE 4. Thou hast granted me the power to sow (*i. e.* to do good): grant that I may enjoy the fruit of what I have sown.

LINE 5. The sandhill is high, and the torrent is furious: turn not away my bridle from the right path.

EXPLANATION. By sandhill is meant the goal of ambition, and torrent means the difficulties one has to encounter in trying to reach that goal.

LINE 6. Enable me to cross this stream in such a manner that the current may not break the bridge under me (*i. e.* drown me).

LINE 7. Do not deliver me over to torments, for I have come with a contrite spirit; and I have come to Thy Court with a face blackened with shame.

LINE 8. Do Thou convert my blackness into white: do not turn me away disappointed from Thy Court.

LINE 9. Thou hast made my personality out of dust, and hast united the pure with the impure.

LINE 10. Whether I am good or bad by nature, Thy decree has moulded me in this fashion.

LINE 11. Thou art our Lord, and we are Thy servants; and each and all of us are alive by Thy power alone.

LINE 12. Whatever has been created gives the observer a clue to the Creator.

LINE 13. My reason has been favoured by Thee, and how then can I help seeing Thy way by the aid of it?

LINE 14. All images are, to wisdom and reason, guides to the Maker of them.

LINE 15. I see Thee in all that has been created, (*i. e.* I see) that Thou art the Creator, and all else are created things.

LINE 16. There are many stages from me to Thee: one cannot find Thee except with Thine own grace.

LINE 17. All tangible substances that exist in heaven and earth are within the compass of human comprehension.

LINE 18. Comprehension guides up to the extent of its capabilities, but it cannot overstep the boundary of its reach.

LINE 19. Every substance can be reached by the hand in so far as it has a boundary where it terminates.

LINE 20. When the material world reaches the boundary where it terminates, then Reason has no other direction to proceed in.

LINE 21. Reason cannot go beyond thinking that Thou art not of this (material) existence, but beyond it.

LINE 22. Keep me in such a way, O Thou Well-wisher of mine, that my progress may be in the direction leading to a good end.

LINE 23. Show me such a way that in the end Thou mayest be pleased, and I may obtain salvation.

LINE 24. My disposition has been so moulded that I cannot do otherwise than resign myself to Destiny.

LINE 25. And write a communication of humility, attested by the signature of the Prophet.

LINE 26. And have that communication attested by the testimony of the four Companions, on whom may a hundred blessings be bestowed :

EXPLANATION. By the four Companions are meant the four successors of the Prophet, viz Abu Bakr, Umar, Usmán, and Ali

LINE 27. And preserve that excellent communication as my own life, and keep it concealed like an amulet on my arm.

LINE 28. On the Day of Judgment, which will resemble a sharp sword, and will be the day on which the dead will rise, and salvation will be granted :

LINE 29. And when the records of deeds will be thrown towards the people : I will open the folds of the said communication.

LINE 30. I will show it and say :—"Thou art a just Judge. Pass orders on this. Any other order that Thou mayest pass will also be Thine."

LINE 31. Receive my cradle (*i. e.* person) into Thy Court, and do not allow me to deviate a hair's breadth from Thy path.

LINE 32. It is for me to search, and for Thee to show the way : it is for me to devote my very life, and for Thee to crown me with success.

LINE 33. My confidence in Thee is unbounded : do not disappoint me from Thy Court.

LINE 34. Although I have run my horse beyond my strength (*i. e.* done my utmost), still I have come to a halt midway in Thy path.

LINE 35, 36. When Thou hast embellished my market (*i. e.* my personality) without any exertions of my own, in the style and fashion that Thou did'st wish ; do not take away the adorning beauty of my existence, but grant me a share out of the treasury of Thy grace.

LINE 37. What dost Thou desire of me with such a frail existence? Suppose that I am still non-existent, as I was at the outset.

LINE 38. Turn me not away when Thou hast looked on me with favour: do not use the lash on me when Thou hast shown kindness to me.

LINE 39. When Thou hast bestowed on me the fame of holy men, then do me justice, Thou Lord of lords!

LINE 40. Thou hast conferred a sublime position on me: do Thou give me Thy support in this world.

LINE 41. The head on which Thou hast placed the crown (of honour), do not throw it at the feet of every vile person.

LINE 42. The mind which has become initiated with mysteries at Thy door, keep it back from begging at every door.

LINE 43. Deal with me in a manner worthy of Thyself: do not treat me according to the merits of my own actions.

LINE 44. In Thy exalted Court, Nizâmi will not constitute any one but the chosen Prophet to be his intercessor.

REASON FOR COMPOSING THE BOOK.

LINE 1. It was a night bedecked with jewels (*i.e.* stars) like the morning, and which had been asked for in several morning prayers.

LINE 2. The world was resplendent by the brilliant Moon, and musk (*i.e.* darkness) had been driven away from the navel of the earth.

LINE 3. The market of the earth had become devoid of noise, and the ear had reposed from the ringing of bells.

LINE 4. The watchmen of the night were in the stupor of sleep, and the dawn of morning was holding its head under water (*i.e.* it had not yet appeared).

LINE 5. I had put aside the business of the world (*i.e.* I was awake, while others were sleeping), and I was fettered with the chain of meditation.

LINES 6, 7. My mind was open, and my eyes were closed: and my imagination was kindled with the reflection as to how I should make a net, and how I should ensnare game in it.

EXPLANATION. By net is meant the metre of poetry, and by game is meant the subject of the verses.

LINE 8. I had cast down my head like one demented, and like wild asses in a place painted with them.

EXPLANATION. Wild asses are said to rest their heads upon the haunches of one another, and are painted in the same fashion.

LINE 9. My head was resting on my knee: the earth was under my head, and the sky was under my feet (*i.e.* my imagination soared above the sky).

LINE 10. There was no ease in the veins of my limbs, and my head had become a chair for my feet (*i.e.* had hung down very low).

LINE 11. From the galloping of my fast-going imagination, I became exhausted by turning from side to side.

LINE 12. I had put aside my body in a corner, and was travelling in the regions of the soul.

LINE 13. Sometimes I took a warning from unread literature, and sometimes I took a lesson from the books of the ancients.

LINE 14. Like a candle, there was fire in my garden (*i.e.* brain), and my garden became a flaming fire.

LINE 15. It was melting like wax in the sun, and with such wax my eyes had been made sleepless.

EXPLANATION. This refers to a superstition that magicians render their victims sleepless by burning wax in the fire

LINE 16. The magicians have perchance learned (their art) from me, since by their own wax they have driven sleep from the eyes of their enemies.

LINE 17. In these paths beset with danger, the pure brain in my head became confused.

LINE 18. Through the confusion of my brain I fell asleep, and in that sleep I beheld a wonderful garden.

LINE 19. From that beautiful garden I was plucking dates, and out of them I gave to every person whom I saw.

LINE 20. The moazzin uttered the call to morning prayers, and said :—"Holy is the All-Existent, who never dies."

EXPLANATION. The moazzin is a man who utters the call for Mahomedan prayers.

LINE 21. The date-gatherer (*i.e.* I) awoke from the sweet sleep: my brain was full of fire, and my mouth was full of water.

LINE 22. A cry involuntarily burst from my lips, for I became full of thought and forgetful of myself.

LINE 23. When the morning of happiness dawned at day-break, I became refreshed like the breeze of the morning.

LINE 24. I lighted the night-illuminating candle (*i.e.* I fell into the same train of reflection as in the early part of the night), and, like a candle, I was burning with contemplation.

LINE 25. My mind was engaged in conversing with my tongue, just as Húrá and Zohrá were in sorcery.

EXPLANATION. Hárút and Márút were two angels who were sent down in human shape to judge of the temptations to which mankind are subject. They became infatuated with a prostitute named Zohrá, whom they taught sorcery. She eventually turned the tables on them by suspending them head downwards in a well, and herself ascended the firmament, and became the planet Venus.

LINE 26. (It said) I should not remain so long without occupation, but I should strike a new path.

LINE 27. I should introduce a novel tune into my song, and invoke blessings on the souls of the ancients.

LINE 28. I should kindle a flame out of a spark, and produce a tree from a grain.

LINE 29. Provided that a mere handful of mean people do not steal the property of their neighbours.

LINE 30. So that whoever plucks a fruit from this tree may say to the planter of it:—"O fortunate one! (may the blessing of God rest on you)."

NOTE.—Line 30 should be read before line 29 to suit the sense.

LINES 31, 32, 33. Granting that I am the chief of men of keen intelligence (*i. e.* poets), and the emperor of jewel-vendors (*i. e.* poets), they are all gleaners of grain, while I am the owner of the harvest: they are all household servants, while I am the master of the house. But how shall I lay bare my goods in this square (*i. e.* the world); while I am not safe from the robbers of the road?

LINE 34. Like the sea, why should I fear the robber of a drop (*i. e.* the sun), when the cloud affords me a greater profit than that (loss)?

LINE 35. Who keeps a shop in this square (*i. e.* the world) that has not breaches in many directions?

NOTE.—Line 35 should be read before line 34 to suit the sense.

LINE 36. If you were to light a hundred lamps like the Moon, the stamp of slavery to the Sun shall be on them.

LINE 37. Nizámi, whose business it is to versify in the *Dari* language, it is becoming of him to write elegant poetry.

EXPLANATION. By the *Dari* language is meant the language of the Court, *i. e.* the Persian language, as it was spoken in the time of Nowsherwán King of Persia.

A STORY BY WAY OF ILLUSTRATION.

LINE 38. I have heard that a miserable man, in a distressed state of mind, had with him an old gold mohur, which he had newly found.

LINE 39. He had heard from old money-dealers that, in the world, gold attracts gold, and treasure attracts treasure.

LINE 40. He went to the market, with the intention of attracting gold with gold, and drawing gold coins to himself with his one gold mohur.

LINE 41. He arrived at the shop of a jeweller, because he did not see a larger quantity of gold elsewhere in one place.

LINE 42. There was a large heap of gold placed together, the smaller coins (heaped together) with the smaller coins, and gold mohurs with gold mohurs.

LINE 43. In the hope of attracting that wall-resembling pile of treasure, he cast his coin from his hand.

LINE 44. When his coin had flown from his hand, he turned his head towards the banker's treasure.

LINE 45. He was amazed at the gold having gone from him, and at his single coin having mixed with the hundred (*i. e.* a large number) that were there.

LINE 46. He wept and cried out for his gold, and uttered his grievance before the jeweller.

LINE 47. Saying:—"From the region of the world, after so long a time, I had brought to my grasp a coin of gold."

LINE 48. "I heard, not in wisdom, but in folly, that gold attracts gold when you place one with the other."

LINE 49. "I hastened towards the treasure at this shop, and cast my gold at this treasure."

LINE 50. "In the hope that that gold may return with this coin. But that coin itself has become mixed with this gold."

LINE 51. The banker, a wise man, laughed, and explained to him (the saying) about the mixing of gold.

LINE 52. Saying:—"Much comes not to a little. One comes to a hundred, and not a hundred to one."

LINE 53. Whoever becomes a thief of my property (*i. e.* verses), this illustration will be sufficient to serve as a watchman on my road.

LINE 54. Many a mill, which makes a great deal of noise, will be found, on observation, to be in the employ of an official.

EXPLANATION.—The meaning is that many poets who create a great sensation in the world, will be found, on inquiry, to have encroached upon the verses of others.

LINE 55. From thieves it is sufficient gain to me that they cannot venture to raise a cry of "thief" against me.

LINE 56, 57, 58. Robbers who plunder the road, and make the world desolate by their depredations, do not kindle a hot fire (*i. e.* make their raids) during the day, because eyes become ashamed.

before other eyes : but look at the writers (*i. e.* plagiarists) how they, in broad daylight, make their pen from the musk willow *i. e.* they rob elegant subjects from the verses of others).

LINE 59. It is my hidden subject that they take away openly : it has its origin in Ganja, even if they take it away as far as Bokhara.

LINE 60. They purchase goods which are stolen, because stolen goods are always cheap.

LINE 61. But when the crime becomes exposed, the hearts of their friends are put to grief.

LINE 62. If the stolen goods were to raise a cry, the thief-catching policeman would cut off his (*i. e.* the thief's) hand.

LINE 63. It will be better if I show forbearance, because Time itself will teach a lesson to every one that does good or evil.

LINE 64. The scales of the revolving heavens have neither left, nor will ever leave, any thing unweighed.

LINE 65. Come, O cup-bearer, show me the wine, and give me some out of the draught of the insensible ones.

EXPLANATION. By wine is meant insensibility, and by cup-bearer is meant the Divine promise of beholding the Majesty of God. Vide lines 70 and 71 of the following poem.

LINE 66. Make me insensible with that bitter draught, so that I may perchance become forgetful of myself.

THE AUTHOR SPEAKS OF HIS OWN CONDITION AND PROSPECTS.

LINE 1. O Nizámi ! You are a man of great fame : you have grown old, yet you are as fresh (in spirit) as ever.

LINE 2. Like lions, open out your claw (*i. e.* exert yourself), and, like the fox, do not decorate yourself with colour.

LINE 3. I have heard that in Russia the variegated fox is in the habit of adorning itself like a bride.

LINE 4. On whichever day there is rain, or wind and dust, it does not bring out its fur-coat (*i. e.* its person) from its lair.

LINE 5. It remains lying in a corner without any food, and it does nothing but lick its own hands or feet.

LINE 6. For the sake of its fur-coat, it feeds on its own blood (*i. e.* submits to every hardship) : every one cherishes its body, while it cherishes its skin.

LINE 7. Eventually, when death approaches it, its very fur becomes the cause of its death.

LINE 8. For the sake of its fur, they attempt to kill it and they strip its body of the fur with ignominy.

LINE 9. Why should such a carpet (*i. e.* the outward person) be adorned, from which it is inevitable to rise?

LINE 10. Every animal, which is not in the habit of adorning itself, greed has no inclination to injure it.

LINE 11. Come out of this screen of seven colours (*i. e.* the world of deceit), because the mirror becomes black under rust.

LINE 12. Enough of evoking these charms, and not mixing with any body like a magician.

LINE 13. You are neither red sulphur, nor a white ruby, so that a searcher may despair of finding you.

LINE 14. Mix with men, if you are a man, because man likes to associate with man.

LINE 15. Even though you are a mine of treasure, if you are inaccessible, there are many such treasures (hidden) under ground.

LINE 16. What treasure is there that has not been bestowed on me? But alas for youth! For youth is not mine.

LINE 17. When the fruitful (tree) stands far from the fruit-eater, what matters it if the date-tree bears dates or thorns?

LINE 18. When the fruit ripens on the branch, the gardener becomes forgetful of his own home.

LINE 19. When youth has departed, then life is gone. When youth no longer remains, then say that the world itself may go.

LINE 20. Youth is the beauty of man. When beauty has departed, there can be no happiness.

LINE 21. When the muscles become flaccid, and the bones are worn out, then speak no more of beauty.

LINE 22. When the pride of youth has gone out of the head, then wash your hands of merriment.

LINE 23. The beauty of the face of a garden lasts so long as the box-tree stands alongside of the laughing tulip.

EXPLANATION. By garden is meant the body. The box-tree represents upright stature, and the laughing tulip a merry face.

LINE 24. When the autumnal wind (*i. e.* old age) blows into a garden (*i. e.* youth), and time assigns the place of the nightingale (*i. e.* joy) to the crow (*i. e.* sadness):

LINE 25. And leaves begin to fall from the lofty bough, and the mind of the gardener becomes sorrowful thereby:

LINE 26. And the basilis disappear from the garden: then no one seeks for the key to the gate of the garden.

LINE 27. Weep, O ancient nightingale, full of years, because the red cheek of the rose has become yellow.

LINE 28. The straight and decorated cypress has become bent, and the gardener (*i. e.* youth) has left the garden.

LINE 29. When the years of age have numbered fifty, the condition of the traveller (of life's journey) has become changed.

LINE 30. The head is groaning under its own heavy burden, and the dromedary (*i. e.* the body) has come to distress by the narrowness of the path (of old age).

LINE 31. My hand has become helpless as regards asking for wine, and my foot has become too heavy to be lifted up.

LINE 32. My body has assumed a violet colour, and my rose has dropped its red colour, and assumed yellowness.

LINE 33. The swift-moving horse (*i. e.* the body) has loitered on the path, and my head has come to feel the need of a pillow.

LINE 34. That same swift-going, polo horse, moves not from its place even with a hundred blows of the mallet (*i. e.* resolution).

LINE 35. The key of mirth in the wine-tavern (*i. e.* the body) has been lost, and the sign of repentance (*i. e.* old age) has made its appearance.

LINE 36. The camphor-raining cloud, (*i. e.* white hair) has come out of the mountain (*i. e.* head), and the temperament of the earth (*i. e.* the body) has become camphor-eating (*i. e.* cold).

LINE 37. Sometimes the mind is inclined to be moving, and sometimes the head praises (*i. e.* courts) sleep.

LINE 38. Snow (*i. e.* white hair) has fallen on my raven-like feathers (*i. e.* black hair), and it does not become me to amuse myself in the garden like a nightingale.

LINE 39. The reproaches of brides (*i. e.* young people) meet my ears; the goglet (*i. e.* the body) has become empty, and the cup-bearer (*i. e.* youthfulness) silent.

LINE 40. The head has turned from sport, and the ear from hearing songs, because the time for departure from the world has drawn nigh.

LINE 41. At such a time, seclusion is better than living in a palace, because Time is making rapid encroachments.

LINE 42. The frolics of a moth last only so long as the night-illuminating candle remains burning.

LINE 43. When you take away the candle from the house, you will no longer see the figure of the moth.

LINES 44,45. In the days of my youthfulness and freshness, I used to boast of (the wisdom of) old age and of meekness: now, in a state of sorrow, how can I display cheerfulness, and with an old head how can I play the part of a youth?

LINE 46. I am like a rotten (bark-stripped) stick, which in the corner of a garden, shines at night like a candle.

LINE 47. And like a glow-worm which shines at a distance, and owing to the darkness of the night, vaunts its brilliance.

LINE 48. If I had beheld in myself an increase (*i. e.* a prospect of a longer life), I would have sought for a place of comfort.

LINE 49. I would have reanimated my life with comfort, and would have pawned the world in lieu of mirth.

LINES 50, 51. When the day of youth has come to a close, and the early dawn (*i. e.* white hair) has appeared in the East, I am now reflecting on some plan as to how I should set to work, and how I should bring it (*i. e.* the work) to a close.

LINE 52. That head which is worthy of a crown (of greatness), his seat should be musk (*i. e.* black). and not ivory (*i. e.* white.)

EXPLANATION Blackness of the seat implies the effects of constant sitting in devotion.

LINE 53,54. Before these seven swift-moving compasses (*i. e.* the seven heavens) cut the line of my life into pieces, I will bring my hand to every musical plectrum (*i. e.* try my skill in every art), and preserve the fame of my existence.

LINE 55. I will practise jugglery with every counter, and afford help to the helpless (*i. e.* men of no reputation).

LINE 56. When my swift steed (*i. e.* soul) of Gilán will cross this bridge (*i. e.* this life) I will not have the ability to return to Gilán (*i. e.* this world)

LINE 57. In this path there are many sleepers like me: no one remembers that any one lies here.

LINES 58, 59, 60, 61. Bear in mind, O fresh mountain partridge (*i. e.* youthful reader), when you pass over my dust, and see the grass grown over it, the hips worn out, the head decomposed, all the dust of my ground (*i. e.* grave) scattered by the wind, and myself not remembered by any contemporary: then place your finger over (*i. e.* single out) the heap of my dust (*i. e.* my tomb), and remember my pure personality.

LINE 62. Shed tears over me from afar off, and I will shed on you from heaven the light of Divine grace.

LINE 63. To whichever thing your prayer will be directed, I will say—Amen, so that it may be accepted.

LINE 64. If you invoke blessings on me, I will invoke blessings on you: if you come to me, I will descend from the vault of heaven.

LINE 65. Consider me alive, like yourself: I will come in the spirit, if you come in the body.

LINE 66. Do not think me away from your fellowship, for I will see you, though you may not see me.

LINE 67. Make not the lip (of prayer) silent, regarding the few sleeping ones (*i.e.* holy dead men): do not forget the sleeping ones.

LINE 68. When you reach here, put wine into the cup, and walk towards the resting place of Nizámi.

LINE 69. O Khizr of auspicious foot (*i.e.* reader)! Do you suppose that by wine I mean liquor?

LINE 70. By that wine I meant insensibility, and with that insensibility I have adorned the assembly (*i.e.* spent my time).

LINE 71. For me the cup-bearer is the Divine promise: my morning draught is rapture, and my wine insensibility.

LINE 72. Otherwise, I swear by God! Since I have had my being, I have not stained the skirt of my lip with liquor.

LINE 73. If ever my palate has been stained with liquor, may things made lawful by God become unlawful to Nizámi.

LINE 74. O cup-bearer! Come, lay aside the stupor of sleep from the head: give pure wine to the true lover.

LINE 75. The wine which is like limpid water, has been deemed lawful in all the four sects.

EXPLANATION. The four sects alluded to are, Málkí, Hanfí, Shá'feí, and Hanbli.

LINE 76. Not that wine which is forbidden by religion, but that with which the root of religion is solidified.

A DISCOURSE BY WAY OF GOOD COUNSEL.

LINE 1. O my soul! so long as you do not acquire greatness, you should not sit in the place of the great.

LINE 2. If you aspire to excellence in this power (of versifying), say something in memory of the great.

LINE 3. As long as you are not asked to speak, keep your lips closed: in order that you may not break the pearl (*i.e.* waste your words), apply the adze (*i.e.* use your tongue) with care.

LINE 4. Whoever has given utterance to words without being asked to speak, he has wasted all that he has said.

LINE 5. A light cannot be shown to a blind man, and no one but he who has eyes longs for a garden.

LINE 6. When the response is not suitable to the (original) speaker, (it is an absurdity, and) it is not proper to utter an absurdity.

LINE 7. The utterance of words is profitable only at the time when what has been uttered procures fame (to the speaker).

LINE 8. To close the mouth with a peg is better than to utter words, and let the utterance go waste.

LINE 9. O inappreciative listener! Do you know what I am saying? Your ear is inclined towards stories of sleeping and eating.

LINE 10. What do you know what skill I am displaying? I am beating a drum at my door.

LINE 11. I possess an abundance of valuable wares; but I do not display them until some one asks for them.

LINE 12. May valuable wares never be dull in the market; and if they are, may they not become so except through the traducing of the envious.

LINE 13. The purchaser of pearls has closed his eyes like a pearl-shell. pearls should not be sold in so dull a market.

LINE 14. In spite of having such precious pearls, I have felt the need of an appreciator of pearls.

LINE 15. From Time I seek an appreciative listener, so that I may reveal to him the mysteries of the Great Teacher (*i. e.* God).

LINE 16. And that I may dig out diamonds from my mine (*i. e.* mind), and infuse my life (*i. e.* secrets) into his (*i. e.* the listener's) life.

LINE 17. Time brings about many such instances, in which one takes pearls, and another delivers them.

LINE 18. Where is the heart that is free from worry? Where is the noose without the two-forked spear (to counteract its effects)?

LINE 19. If a palm-tree were not tall, it would suffer by the ravages of every child.

LINE 20. Perhaps the reason why a snake guards treasure, is that the treasure may not easily fall into the hands of any one.

LINE 21. A road can be protected only by means of a Police officer; and fire can be protected only by means of ashes.

LINE 22. Owing to this good disposition which is in my nature, many are the losses suffered by me in my affairs.

LINE 23. Other travellers who have undertaken this business, have escaped from the highwayman by their evil disposition.

EXPLANATION. That is, other poets who have attempted to versify have protected themselves against plagiarists by writing satire, &c.

LINE 24. In order that the children of the road may run away, why should one paint himself black like a negro?

LINE 25. On the road on which I will have to journey along, my good disposition will be road-provision enough for me.

LINE 26. My nature has been adorned with a good disposition: this is the way in which I have lived, and in this way will I die.

LINE 27. When pearls have to be strung (i.e. verses have to be composed) for every person, then I should sing a song for myself as well.

LINE 28. Remember this that out of so many poets, I alone am the memorial of the art of poetry in the world.

LINE 29. When the power of versification has been instilled into me, it will remain in me till the Day of Judgment.

LINE 30. I am the gardener of the garden of poetry, and have girded up my loins for service like a cypress-tree.

LINE 31. Like the heavens, I am above the ridicule of every one: I am the chief, and yet the kisser of every one's feet.

LINE 32. Like Jupiter, I possess a bow, but I do not make use of it in fighting with every ill-wisher.

EXPLANATION. The bow refers to the constellation of the Archer, which is the principal resting place of Jupiter.

LINE 33. Like Venus, I place a *diram* in the balance; but when I make a gift, I give away without weighing.

EXPLANATION. The balance refers to Libra, one of the signs of the Zodiac, which resembles a balance, and which is the principal resting place of Venus, which herself is compared by the poet to a *diram* coin, which is, as it were, placed in the balance. The poet means to say that in composing his verses, he is very assiduous in paying regard to metre, but at the same time he is very liberal in giving away to people the benefit of his compositions.

LINE 34. I do not laugh at any one's distress like lightning, lest the sparks of my own lightning may fall on me.

EXPLANATION. The reference is to a verse in the Koran, which says that one who laughs at the woes of others is laughed at in return.

LINE 35. To every thorn I utter an inviting sound like the rose: at every stroke of the plectrum, I emit a tune like the flute.

EXPLANATION. That is, the poet returns good for evil.

LINE 36. Perhaps this burnt heart of mine is fire, because it has become kindled by having consumed thorns.

LINE 37. Like a river, I am a stain-washing enemy : not like a mirror, a fault-finding friend.

LINE 38. To those who ask I give away goods and treasure, because by giving away goods I am not put to any loss.

LINE 39. I show barley, and then make over wheat; unlike those who show wheat and sell barley.

LINE 40. Like the sun, my back and front are alike : I have abundance of light, and little fraud.

LINE 41. Behind any one's back, I do not so behave that I may be put to shame before his face.

LINE 42. I withhold from a slanderer the ill spoken by him, and make him remorseful by returning good (for evil).

LINE 43. Even to an ill-wisher, I do not speak ill, for by speaking in this way I shall be my own ill-wisher (from a moral point of view).

LINE 44. Owing to this virtue, people bring me greetings from land and sea on behalf of holy men and men of renown.

LINE 45. And when my present state is changed (*i. e.* when I die), then I will become an object of reverence for good men.

LINE 46. I will shower pearls on him who showers dirams on me ; but to arrogant people I will show arrogance.

LINE 47. I have not remained in seclusion for want of means, (but the reason is, that) the world is like wind, and the orange is afraid of the wind.

LINE 48. Among the Kings of the world, in this deep cavern (*i. e.* this world), who ever had so rare a friend ?

EXPLANATION. That is, no king had a poet like Nizāmi to speak of his praises.

LINE 49. Who has ever beheld a nightingale with a more powerful voice than mine, on a beautifully coloured flower ?

EXPLANATION. By flower is meant either a King whose praises are sung, or the subject involved in the verses.

LINE 50. I am thoroughly versed in every department of knowledge ; and for every subtle point, I have asked for a (new) pen.

LINE 51. In every science I have acquired the light (of knowledge) : in every art, separately, I have acquired a unique proficiency.

LINE 52. I know how to excite sweet (smiles) from every lip ; and to draw rose-water (*i. e.* tears) from every eye.

LINE 53. When I cause any one to shed tears like water (*i. e.* plentifully), I again make him smile like the Sun.

LINE 54. In my hand, by virtue of propitious fortune, such is the state of sugar (*i. e.* sweet smiles), and such of the red willow (*i. e.* blood-red tears).

LINE 55. I can close the door of retirement, and come into society, and cheer up the assembly.

LINE 56. But my tree has grown in a corner (*i. e.* I was born and bred in seclusion): if I were to move from my place, the root would become languid.

LINE 57. When the *chillás* have numbered forty, and the *khl-wats* have come up to a thousand, it would be out of the question for me to come into society.

EXPLANATION. *Chillá* means a period of forty days of fasting and abstinence, and *Khlwat* means, according to the *Súfis*, a period of three days' retirement.

LINE 58. At the time of the appearance of the torrent, one cannot go from Rai to Bokhárá.

EXPLANATION. The distance from Rai to Bokhárá is short, but there is a river flowing between them. By torrent is meant old age, and the poet means that, by the intervention of old age, he cannot move from his seclusion into society.

LINES 59, 60. It will be better if, in such a violent wind (*i. e.* the wind of autumn or old age), I do not move out of my corner like a flower, but become lost in myself, and a guide to the people: the *Humá* is considered auspicious by reason of being seldom seen.

LINES 61, 62. My head refuses to sleep and rise: I have no other course open to me but to cause a flower of speech to bloom, and on that flower to chaunt a melody like a nightingale.

LINE 63. If I had seen a better flower-plant than myself, I would have plucked some red or yellow flower from it.

LINE 64. When it is necessary for me to eat roast out of my own thigh (*i. e.* to gratify my taste out of my own poetry), then why should I go round a-begging like the Sun?

LINE 65. Like a griffin, I should remain in a corner, and provide my ears with food from my mouth (*i. e.* speech).

EXPLANATION. The *Simurgh*, also known as *Unkd*, is a fabulous bird, which is supposed to exist, but which has never been seen.

LINE 66. The people of the age have become tired of me: I have therefore taken refuge in blissful retirement.

Note. Line 66 should be read before line 65 to suit the sense.

LINE 67. Like the lofty firmament, I have, on the door of my house, placed a lock against the world, and a bolt against the people.

LINE 68. I do not know how times are passing, and what good or evil is happening in the world.

LINE 69. I am like one (physically) dead, and am alive with my strength of mind : I am not one of a caravan, nor among the goods of a caravan.

LINE 70. With a hundred exertions of my mind, I draw one breath (*i. e.* compose one verse) : in order that I may not fall asleep (*i. e.* become lost to fame), I am ringing a bell (*i. e.* composing verses).

LINE 71. I do not know any one who, both with his body and life (*i. e.* in appearance as well as in reality), would treat me as one dearer than himself.

LINE 72. I have turned away my face from the affection of the people : I have found that I am the only friend of myself.

LINE 73. Rather than be counted as bad by lovers (*i. e.* worldly friends) owing to my shortcomings, it will be better if I become the beloved of my own self.

LINE 74. If I have no share in the affection of the people, God is the Supplier of wants, and the Provider of daily bread.

LINE 75. It is good to have the door of want closed against (*i. e.* to remain independent of) the people : it is well to avoid begging at every door.

LINE 76. Would that I had such power as not to leave any one's needs at the mercy of another.

LINE 77. In this earthly stage (*i. e.* the world), through fear of being destroyed, I do not bring my head out of the enchanted circle.

EXPLANATION *Khat-i-Farmin* means a circle which an enchanter generally draws around him in order to protect himself against the influence of evil spirits. Here it implies either the poet's corner of seclusion, or the principles of religious law, and destruction would therefore mean either annoyance by the people, or the torments of hell after death.

The poet says that he does not come out of his seclusion through fear that people might annoy him, or that he does not dare to transcend the limits of the religious law through fear of torments hereafter.

LINE 78. Look what must be the condition of the stage-wanderer who has become imprisoned in a stage of destruction (*i. e.* this world).

LINE 79. I have plastered my door with clay against the people : in this path (*i. e.* mode of life) I have become comfortable with this wealth (*i. e.* retirement).

LINE 80. For forty days I have remained in abstinence, because even leather becomes perfect in forty days.

EXPLANATION. It is said that in Yaman, when leather is left under the influence of the star Canopus, it becomes tanned and perfumed in forty days.

LINE 81. When in this world of four elements, I did not find permanence, I located myself in this narrow cell of retirement.

LINE 82. A thousand praises on so eloquent a speaker (*i. e.* poet), who makes a gem out of every grain of barley.

LINE 83. For every grain of barley which I put into the mill (*i. e.* stomach), I gave back a pearl (*i. e.* a verse) to the gem-appreciator (*i. e.* man of letters).

NOTE. Line 83 should be read before line 82 to suit the sense.

LINE 84. With the water of my tears and the clay of my cheeks I have mud-plastered my wall (of austerity).

LINE 85. (It is my habit) here to rear my body with barley-flour, and there to devote my mind to treasure.

EXPLANATION. According to one reading, "here" means this world, "there" means the next world, and "treasure" means heaven. According to another reading, "here" means the outward state, "there" means the inward state, and "treasure" means poetry.

LINE 86. I did not pass my days in sport, because I had other business besides sleeping and eating.

LINE 87. I did not retire to bed with cheerfulness on any night, on which I did not open a door of wisdom (*i. e.* by composing verses).

LINE 88, 89. My mind is not a woman, but it is like the Phoenix, and, like Mary, it is both a virgin and pregnant. How can it need a husband, which comes out of iron and stone?

EXPLANATION. The Phoenix is a fabulous bird which has no mate, and which lives for a thousand years. When its end approaches, it collects a pile of fuel, and perching itself upon it, utters a very pathetic song, which has the effect of setting the pile on fire, and thus the bird is consumed. Out of its ashes, another bird springs up into existence, which in its turn repeats the same process at death. That "which comes out of iron and stone" implies fire, which is generally produced by steel and flint striking against each other.

The poet says that his poetical genius, with all its fruitfulness, is not indebted to the training of any Teacher, just as the Phoenix is not indebted to any external agency for the production of its fire.

Another reading is obtained by taking *Atishzan* to mean not the Phoenix, but a piece of flint, which is a compound of iron and stone, and which, in past ages, when nothing like matches was known, was used for purposes of striking fire. In this case, that "which comes out of iron and stone" would imply another piece of flint. The sense is the same, the poet representing that just as one piece of flint does not stand in need of another for the production of fire, so his genius does not stand in need of any poetical compositions of other poets for its beautiful productions.

LINE 90. Such heart-ravishing maiden verses can only be produced by means of contemplation with very great exertions.

LINE 91. To compose original verses is like piercing the soul (*i. e.* a very difficult task): every one is not competent to compose (excellent) verses.

LINES 92, 93. Instead of a pearl, regard a brickbat as having been strung; and consider a song as having been sung in a hot bath. But think of those vast forests in which the throat is rent into pieces by loud singing.

EXPLANATION. The poet means to say that it is easy to produce worthless poetry, or to create a pleasant effect within a narrow circle, but it is not so easy to compose verses calculated to win a world-wide reputation.

LINE 94. When you are striking your gold on the Royal die (*i. e.* composing verses of sterling worth), strike it so that, if it breaks (*i. e.* if the verses are found to be defective in metre or otherwise), you may not be put to shame.

Another reading of line 94 is as follows:—When you are striking your gold on the Royal die (*i. e.* composing verses in honour of Sikandar), strike it so that if it breaks (*i. e.* if the verses are found faulty in any respect), you may not compromise (the King).

GOOD NEWS FOR THE F. A. STUDENTS.

TRANSLATION AND EXPLANATION
OF THE
PERSIAN INTERMEDIATE COURSE
OF THE
PANJAB UNIVERSITY.

BY
THOMAS GEORGE,
HEAD TRANSLATOR, CHIEF COURT, PUNJAB.

IN FOUR PARTS.

Now ready—

PART I. Comprising extracts from the poems of Urfi, Kááni, Ghálib, Sá'di, and Nizámi. Price Rupee one and annas four only.

PART II. Comprising extracts from the poems of Khusró, Firdósi, Háfiz, and Umar Khayám. Price Rupee one only.

The translation of this work was undertaken to supply a want, long felt by the students of the Panjab, for a book containing at once a true and literal rendering of the Persian text, with an exposition of the sense. The translation has been made as literal as possible consistently with the English idiom, and explanations have been added, where necessary; and it is hoped that the students of the Persian language, preparing for the First Arts Examination of the Panjab University, who can rarely have the benefit of the teaching of a Professor conversant with both the Persian and the English languages, will find this book an invaluable companion for their University test, in which English is the medium of examination in Persian.

The price has been fixed low so as to make the book available to every student.

To be had from :—

- (1) Messrs. Rama Krishna and Son, Booksellers, Anarkali, Lahore.
- 2) Bhai Daya Singh, Bookseller, Lohari Gate, Lahore.

Or direct from :—

THOMAS GEORGE,
Head Translator, Chief Court, Punjab,
Lahore.